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REVOLUTION IN PICTURE TAKING:

FINE GRAIN PICTURES WITH SUPER FAST FILMS

GET VIEW CAMERA RESULTS ON 35MM

THE RIGHT LENS FOR EACH SHOT

TEXTURE: KEY TO DYNAMIC PICTURES

IS THE SEARCH FOR PERFECT EXPOSURE OVER?

WHY EARLY MORNING COLOR IS DIFFERENT





NEW! SUPER ANSC

ON ASSIGNMENT: PETER BASCH SHOWS YOU HOW TO USE THE WORLD'S FASTEST AND MOST EXCITING TUNGSTEN COLOR FILM . . . EXPOSURE INDEX 100!

Assignment: Test Ansco's new SUPER ANSCOCHROME TUNGSTEN under the toughest, cruelest conditions. Peter Basch, America's number one glamour photographer was given the problem of using this new emulsion under conditions that were impossible with ordinary, slower tungsten color films.

The subject, Julie Newmar, Stupefyin' Jones of the Broadway hit Lil' Abner was to be photographed in her dressing room with SUPER ANSCOCHROME TUNGSTEN. Basch would shoot the job twice, once in his usual technique using weighty bulky lighting equipment, and once by available light or using ordinary photo flood.

Time with old technique = 3 hours.

Time with SUPER ANSCOCHROME TUNGSTEN Technique = 17 minutes.

"This makes location color easier and certainly more exciting than black-and-white work", said Mr. Basch. "It completely frees the photographer from the slavery of lighting equipment. SUPER ANSCOCHROME TUNGSTEN is a fascinating answer to all available light shooting problems!" . . . judging from Peter Basch's results, we agree!

EXPOSURE SUPER ANSCOCHROME TUNGSTEN is normally rated at an exposure index of 100 in incandescent light (3200 degrees K). It can be forced processed as high as 200, but should be exposed at this high rating only under emergency conditions. Color is excellent at ratings as high as 160!

COLOR BALANCE As in all Anscochrome emulsions, each color layer responds more accurately to the original scene. This means lush greens, brilliant reds, accurate blues—all so desirable when exciting color work is wanted. Most important is the fact that you can virtually shoot anything, even in very dim light with SUPER ANSCOCHROME TUNGSTEN!

PROCESSING SUPER ANSCOCHROME TUNGSTEN may be processed in the regular Anscochrome processing chemicals. Kits are available in a variety of sizes from the 1 pint size to the 3½ gallon size.

FLASH ILLUMINATION Flash guide numbers at 1/100 second with 81D filter.

5 and 25 flashbulbs. . . guide number 170
11 and 40 flashbulbs. . . guide number 190
2 and 22 flashbulbs. . . guide number 240
31 and 2A flashbulbs. . . guide number 140

AVAILABILITY 35mm 20 exposure magazines. 120 roll size about April 1, 1958.



HEAVY EXPENSIVE LIGHTING EQUIPMENT was once used by Peter Basch on all location jobs. Shooting under hot lights was often uncomfortable. Sessions were far more complicated.



SUPER ANSCOCHROME TUNGSTEN made assignments simple and easy. Mr. Basch now works with this simple setup using just one light or existing light even for the toughest color jobs!

CHROME TUNGSTEN



YOU ARE LOOKING at an actual 60-second Polaroid Land picture. It was taken with the remarkable new panchromatic Polaroid Land Film. The engraving was made directly from an enlargement of the original print. Notice the critical sharpness of the child's hair, the delicate facial tones. Today's Polaroid Land Camera not only gives you finished pictures in 60 seconds—but pictures of superb quality. For as little as $72.75 you can own a Polaroid Land Camera.



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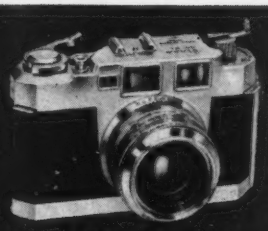
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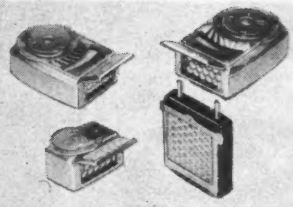
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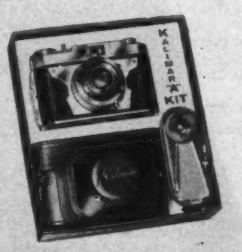
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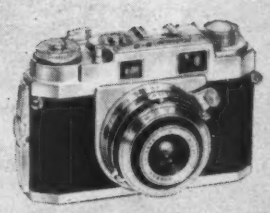


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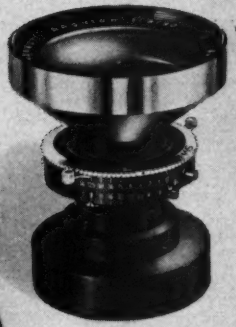
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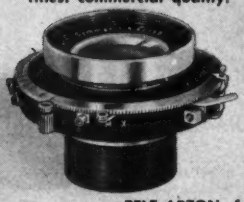
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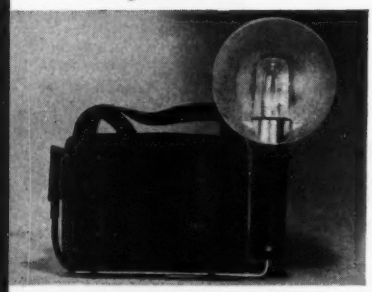
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APRIL 1958, VOL. 22, NO. 4

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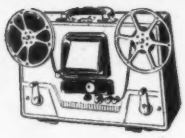
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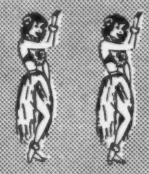
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Popular Photography

Jacob Deschin, Camera Editor
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- This contest is open to residents of the 48 states and D.C., except where prohibited by law or otherwise restricted
- No purchase is required to enter
- Entries must be received not later than April 30, 1958
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IN NEXT MONTH'S MODERN

201 picture markets: MODERN tells where and how to sell in exclusive insert

Rollei system of photography—How good is it? A report on an old camera family

Don't be a square: When and how to crop 2¼ prints for best pictorial effectiveness

Startling results with color film, black-and-white filters. *Discovery* in 2¼ color

Find a better angle: How to get more excitement and variety into your 2¼ viewpoint

Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER • • •

Film and photographic materials have come a long way since the days of wet plates and flash powder—but a few items introduced in a not-quite-so-distant day can still be found on dealers' shelves. Take 122 roll film, for example—the kind Millie Perkins holds on this month's cover. A photographer with an old Kodak A Autograph camera and a desire to make 3¼ x 5½-in. postcard-size pictures can still walk in and ask for 122—and get it. He will find it in somewhat less abundant supply than, say—35mm, but that's because of the "revolution in picture taking." (Read about it on *page 45.*) Dirone Photography shot the cover photo on Daylight Ektachrome with an 8 x 10 Deardorff and electronic flash.

THE ROAD TO DISCOVERY • • •

We've discovered something new about our Discovery No. 27, who was introduced to MODERN's readers last September. Y. Ernest Satow, a photographer with a future, also has a past! He did not arrive from nowhere, camera in hand, but found his way by an interesting if circuitous route.

When Satow graduated from law school in Tokyo, he refused to follow the pattern of other eager young men with newly won degrees—he simply put it carefully away and never looked at it again. Instead he made a profession out of a former avocation—music.

Not a do-it-yourself musician, Satow plays an instrument, as he says, "only incidentally." He prefers to write about music—and did—for newspapers, magazines and books. He was also engaged for some time in music programming for Japanese radio.

Then, a curve in the road, and Satow found himself at the University of Oklahoma, where he was sent for further study in musicology. From there the road led to Columbia University, where he sampled at random from the entire Fine Arts field.

It was during this period (1953) that he became interested in taking pictures, but it was much later that he found his way into the darkroom.

Typical of his systematic approach to all problems (which he attributes to his legal training) was his attack on the mysteries of the darkroom. He simply spent most of his waking hours for six months learning and experimenting under the safelight. He emerged a master of darkroom technique—and consequently found a new satisfaction in picture taking, too.

It was Satow who wrote about superfast Ansco Super Hypan for us this month *(page 52)*, and whose pictures illustrate our story on fast films *(page 54)*. Actually, however, he prefers to work with slower films, employing the speedier ones only when circumstance makes it necessary.

He believes that every photographer's product is the result of an interworking between conscious and subconscious. He feels that his own Japanese origin and background are



LAWRENCE

Y. Ernest Satow

a strong influence on his picture sense—as is the modern art which he admires in many of its forms.

Those visitors to New York who were fortunate enough to see his one-man show at the E. Leitz picture gallery during the month of February will have recognized his singularity. Satow's pictures have a distinct style of their own which perhaps stems from their careful arrangement—perhaps from a feeling of fantasy which tantalizes the imagination—perhaps from the dynamic strength of their delicacy.

However their effectiveness is realized, MODERN feels that Y. Ernest Satow is that rare combination, a master photo technician and a photographer of depth, perception and imagination.

LEICA WORLD TOPS • • •

Amphoto is delighted, and we are too. Its *Leica World* was recently awarded top honors in the Mead Papers national competition. Officially (gold seal, ribbons and all) it reads: "to American Photographic Book Pub.

(Continued on page 16)

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COFFEE BREAK

(Continued from page 14)

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Of *Leica World*, Frank J. Clifford of Mead Papers said: "While camera sophisticates will get a special kick from the book due to their knowledge of photographic techniques, there is great pleasure to be derived from it by everyone through an inspection of the many excellent and extremely varied illustrations."

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Did you miss getting your *Guide to Used Camera Prices*, which lists over 900 still, stereo and motion picture cameras? It's not too late. There are still a few left, we're told, which can be had by sending 25 cents per copy (to cover postage and handling) to Dept. G, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.

ORIENTAL FLAVOR • • •

If you like the fine, exotic sound of Hawaii, Tokyo, Kyoto, Toba, Hong Kong, Thailand, Singapore, and Philippines—if the very thought of Japan in cherry blossom time makes your shutter finger itch—then here's a cheery item from a recent mail which is just for you.

Nikon, Inc., is sponsoring a photographer's tour of the Orient which leaves San Francisco on April 25. Sightseeing forays are scheduled to parks, shrines, temples, to a brilliantly costumed Japanese play, and (of course) to the Nippon Kogaku plant in Tokyo, where visitors will watch the start-to-finish construction of Nikon cameras.

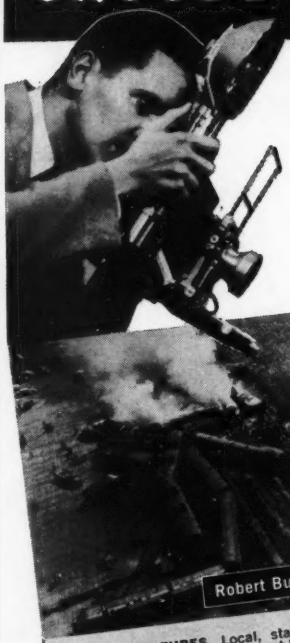
The tour will be conducted by Arthur Rickerby, well-known UP staff photographer. Travel will be via Pan American Airlines.

Interested? Contact Nikon, Inc., 251 Fourth Ave., New York 10, N. Y., or the agent for the tour, the Piero deLuise Travel Agency, 2355 East 3rd Ave., Denver 6, Colo.

CONTESTANTS WANTED • • •

For the second year in a row there will be a slide contest for the best transparencies taken at the International Flower Show. The show will be held at the New York Coliseum from March 9 through 15. Photographers are invited to come and shoot and enter their slides in the contest run by the newly formed Camera Club of the New York Botanical Garden. The club plans to have an information booth at the show to assist the photographer and answer any questions regarding the contest. The prizes, which will be displayed at the Coliseum, were supplied by Grand Central Camera Exchange.

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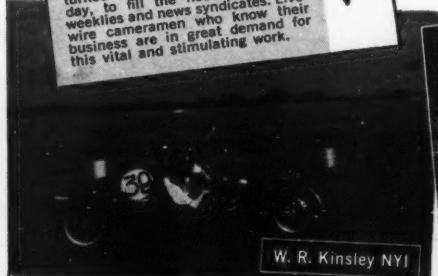


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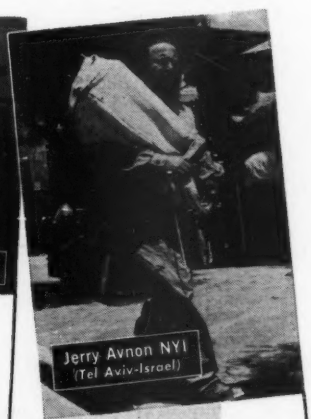
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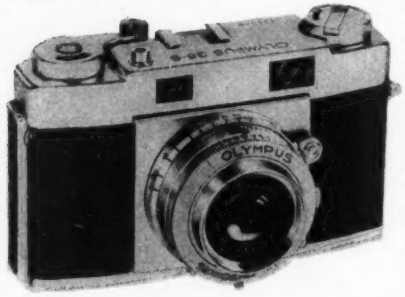
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New Photo Books

CONTAFLEX GUIDE, LEICA GUIDE, MINOX GUIDE, RETINA GUIDE, by W. D. Emanuel; American Editor, Norman Rothschild. 80 (Minox) to 128 (Leica) pages, many charts and illustrations. Amphoto, N. Y., in conjunction with Focal Press Inc. Paper cover. $1.95 each.

A venerable and popular series of British camera guides has been updated and Americanized by technical expert Norman Rothschild. Obsolete material has been deleted, and new sections added to cover recently marketed camera models and accessories. Addition of new diagrams and use of a more readable type makes these revised editions even more helpful and attractive than their predecessors.

Each volume deals specifically with the operation of the particular camera named in its title, ranging from its physical attributes and their functions to specialized shooting techniques.

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Both new and veteran users of Contaflex, Leica, Minox and Retina cameras should find these volumes a valuable guide to more creative and productive picture taking.—M. T.

CAMERA ON ASSIGNMENT, by Ollie Atkins and Charles Baptie, Fairfax Publishing Soc., Fairfax, Va. 64 pages, completely illustrated. $3.95

Although the pictures in this book were reproduced very well, the good job is marred by too many bad photographs (two notable exceptions, taken in Italy and France during World War II, are located in the back of the book), the obvious airbrushing and retouching (particularly in the pictures of water) and the trite commentary.

—R. Q.

UNDER FULL SAIL: 50 Years of Great Marine Photographs by Morris Rosenfeld. Commentary by Everett B. Morris. 214 pages. Prentice Hall, N. Y. $7.50

Wind sailors, ahoy! Run right out and get this book.—J. W.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 27.

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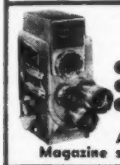
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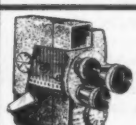


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LETTERS
TO THE EDITOR

On Planning Candid Action

Sirs:

I work at a home that provides holidays for children who might otherwise never have one. We are open all the year round and have approximately 500 children every year. We spend a great deal of our time playing on the beach and getting plenty of sun and fresh air.

My camera is a very old folding one. As the top shutter speed is only



1/175 sec., I find it difficult to take candid action shots that will enlarge with reasonable sharpness. So I generally take up my position and tell the children to carry on playing. I find that if they do not know when they are being taken it relieves tension and the resulting pictures are far nicer and more natural.

You may be interested to know that three gentlemen from the "American Air Base" came to our home last Christmas Eve and on behalf of the base played Santa Claus to our children. The Christmas is one we shall never forget. Jim Stuart
Skegness, Lincolnshire, England

Underprivileged?

Sirs:

I just finished the August issue of MODERN PHOTOGRAPHY and want to congratulate you on the finest edition I've seen yet, and I've been an ardent admirer of yours for some time now.

Now for an argument—dealing with the articles "Pro Uses Much 35mm Equipment" and "Amateur Must Do With Less." I have never heard of an amateur that had to have three 35mm cameras and a variety of lenses. Uncle Sam considers me a professional, but at home I am an amateur. If a pro has five 35mm cameras, an amateur has three, and I have only one or two, what am I classified as?
APO, New York, N. Y. Dave Coleman

Pro And Not So

Sirs:

I really appreciate your 1958 Camera Buying Guide. Especially page 65 ("Does It Pay to Buy a Non-Sync Camera and Add Sync to It?"). Have always been in the dark regarding M-X sync. Being an amateur, your information sure is appreciated. Hoping you continue to explain different phases of photography,
Eau Gallie, Fla. D. Parkhouse

Sirs:

In May of last year I purchased through a dealer in Munich, Germany, the supposedly latest model Linhof camera, the Super Technika Model IV S. My camera is identical, as far as I can judge, to the 1957 Model IV listed in your Buying Guide (it has all the special identification features); however, my camera has a serial number of 63,452, instead of "from 81,001" as you note. According to your information, it would seem that my Linhof should be a 1953 Model III, or else someone at the factory slipped on the wrong peep sight viewfinder. For the life of me, though, I can't see the difference between my camera and the new Model IV's advertised in the States at present.

Could you perhaps enlighten me on this matter?
FPO, New York, N. Y.
Capt. Daniel R. Orlitzki

• *Linhof Prazisions-Kamera-Werke, Munich, Germany, reports as follows: "Please note that we found out that the serial number 'from 81,001' for the Super Technika 4 x 5 model is indeed incorrect, as the serial numbers on this camera run from 62,500." Noted.—Ed.*

Flatterer

Sirs:

I have read yours as well as others for some time and this is the end. *Never*, I can truthfully say, have I ever gotten a single idea that would help me take better pictures from any magazine. Magazines are full of advertisements and ideas of half-cracked would-be photographers and pictures published that I would call errors and throw away. Nuts.
Great Falls, Mont. C. L. James
P. S. It's only about 10 blocks to the RCA building. Why not take a jump?

• *After you.—Ed.*

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It's easy, now, to turn out top quality black-and-white prints and enlargements from Kodacolor and Ektacolor negatives — with Eastman Kodak's new Panalure enlarging paper.

In the past, black-and-white prints from color negatives had to be made on ordinary enlarging papers. Because these weren't sufficiently color sensitive, results were only fair. Tone relationships, for one thing, did not appear natural. Blue objects, such as sky or blue eyes, were too light in the finished print. Red, orange or yellow objects such as lips and freckles, as well as green objects, came out too dark.

Another problem with ordinary papers is caused by the orange masking layers in Kodacolor and Ektacolor negatives. These hold back most of the light to which these papers are sensitive, making for excessively long exposure times.

Both of the above problems have been solved by Panalure's panchromatic, or all-color, sensitivity.

You'll appreciate this versatility if you're a professional who often has to deliver both color and black-and-white pictures on the same assignment, or if you're an advanced amateur torn between color and black-and-white film when loading your favorite camera.

Other important uses for Panalure include inexpensive extra prints and enlargements from color negatives for friends and relatives, quick proofs to check sharpness and expression (you can see these in less than five minutes), and, of course, prints for sale or exhibition.

Used in an enlarger or contact printer with a tungsten light source, such as a 302, 211, 212 or 111 enlarger lamp, the tone rendition is similar to that obtained with panchromatic film, such as Tri-X and Verichrome Pan, and ordinary enlarging papers. Exposure speed is similar to that of Kodak Medalist paper. Cold light sources can be used, too, but will require a correction filter. Because these light sources vary greatly in color quality, no general recommendations can be made.

Filters for special effects

Panalure's panchromatic sensitivity allows you to change the tone rendition in your prints for some special pictorial effect, using filters in enlarging or printing.

These filters may be the usual ones used in black-and-white photography, or you may use color compensating types for more subtle effects.

A yellow filter such as a Wratten K2, for example, may be used to darken a blue sky, making clouds stand out, while a red filter such as a Wratten A or F can render the sky extremely dark. Another example is the use of a green filter such as a Wratten XI to lighten foliage or darken lips in portraits.

Any color filter may be used. Just remember the rule, "a filter darkens all colors except its own in the finished print," and you'll know which color to choose for some specific effect.

Filters absorb light, requiring that you give extra exposure. The amount of extra exposure needed is usually expressed as a "filter factor." Thus a filter factor of 4X means you must give four times the normal exposure, a 2X factor means giving twice the normal exposure, etc. I found that filter factors for common filters used with Panalure were somewhat different than when these same filters were used with ordinary papers.

In the tests I made, filters such as A and F required approximately 1½X to 2X extra exposure with most negatives. Yellow filters such as a K2 required about 50 percent extra exposure time, green filters about 6X, while a deep blue filter such as a C5 required 15X extra exposure, since the masking layers of Kodacolor and Ektacolor transmit little blue.

These factors are suggested as a guide for use with a tungsten light source and may be changed to get either lighter or darker prints.

The equipment you'll need

By now you're probably anxious to make some Panalure prints. So I'll tell you what additional equipment might be needed and of some of my experiences with the paper.

If you've never made any black-and-white prints (as is the case with quite a number of color fans I know) you will probably find it useful to read Kodak's data book, *Developing, Printing and Enlarging*, or any other good book on the subject. Or you might take a course in elementary darkroom work, or join a local camera club.

For equipment, the usual tungsten light source enlarger, trays, developers, tongs will suffice.

It's also a good idea to have an easel that takes paper without too much fuss, and a click stop enlarger lens.

For your darkroom lamp you'll need a Series 10 dark amber safelight filter. It's available in standard rectangular and circular sizes.

(Continued on page 24)

Exakta

camera owners represent every field of activity . . . industry, science, medicine, education, and government. Here is a partial list of Exakta camera owners from the Exakta Registry File:

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Keesler Air Force Base
Kerr Spalding Company
Kesterl Products Inc.
Ketchikan General Hospital
Kimball Clinical Laboratories
Kimberly Clark Corporation
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Lockheed Aircraft Corporation
Long Island Jewish Hospital
Long Island Lighting Company
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M. G. J., Washington, D. C. . . ."I do medical photography and checked all cameras for use in eye operation photography and this is the best . . ."

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V. R., Berkeley, Michigan . . ."I have been an Exakta owner for many years and my friends and I think there is no finer camera."

D. B. R., Moorestown, N. J. . . ."the Exakta is a wonderful versatile camera—and I consider myself most fortunate to own one."

K. K. R., San Diego, Calif. . . ."as a teacher in color photography the advantages of the Exakta over any other camera have convinced many students their work can be improved by using an Exakta. The Exakta is the most versatile 35mm camera made."

L. E. S., Tacoma, Wash. . . ."I think it is the best camera on the market."

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MODERN COLOR

(Continued from page 22)

You'll have adequate light for handling the paper, setting timers, etc., but you may find the light a bit dark for judging print depth at first. Prints under the Series 10 safelight will appear much darker and contrastier than they will under white light.

To help you judge print depth under the safelight, keep a dried print of the proper depth and of similar subject matter nearby for comparison with the print in the tray.

It's strongly recommended that you stick to normal development of 1½ minutes in Dektol developer diluted 1:2 while gaining experience with Panalure.

If the only safelight you can have in your darkroom is the one over the developing tray, you may find it difficult to read timer dials. In such a situation timers with luminous dials are a convenience. If yours doesn't have such markings, you can use luminous paint. For convenience in application I have found a device called the "Tipon Night Light" handy. This is a lipstick-size container which has a built-in applicator brush. It's available from photo and hardware dealers, or write the Tipon Corp., 416 W. 33 St., New York 1, N. Y. for details.

How to work with Panalure

Start your tests with a normal Kodacolor negative, one which shows good detail in both shadow and highlights. One that gave good color prints will most probably make good black-and-white Panalure prints, too. Of course the negative should be sharp.

In my darkroom I made 10-diameter enlargements from Kodacolor negatives which showed good resolution and little grain. In judging the latter, during print making, remember that some of the grain seen when the print is wet will be eliminated by Panalure's slightly pebbled E surface when the print is dry.

Negatives should be placed in the enlarger with the shiny side up, or toward the enlarger lamp.

Kodacolor negatives processed by Kodak are varnished and shiny on both sides. Hold one of these negatives so that the subject looks the right way round. The side then facing you should be placed toward the lamp.

My own tests were made with a Simmon D-2 condenser enlarger with 3½-in. lens and 212 enlarger lamp. For an 8 x 8 enlargement from a 2¼ x 2¼ negative the exposure ranged from 10 to 15 sec. at f/11 for an average negative, using Dektol developer at 1:2 dilution for 1½-min. development. Also tried Selectol developer, which gave warmer tones—excellent for portrait prints.

Although Panalure is available in only one grade, considerable contrast change (up to one grade) was found possible by changes in exposure and developing times and by choice of developer.

Properly exposed paper developed for 1 minute rather than 1½ minutes gave softer prints, while extending the developing time to three minutes gave additional contrast. Selectol Soft developer gave prints about ½ grade softer than normal and with pleasing warmth. Diluting Dektol developer with equal parts of water instead of two parts gave extra contrast.

I also tried making prints on Panalure from black-and-white negatives. Used this way Panalure gives results similar to No. 3 paper, or Polycontrast paper with a No. 3 filter, exposure running similar to the latter.

I found the double weight E surface of Panalure paper with its almost imperceptible pebble grain and slight sheen extremely pleasing and suited to a wide variety of subject matter. It takes spotting nicely.

The untoned image is a pleasing warm black. Prints on Panalure tone well in Kodak Brown Toner and in Kodak Selenium Toner. The former gives nice sepias, while the latter gives colder tones.

Kodak Blue Toner produces interesting cold effects tending toward blue-black.

All in all, Kodak Panalure is a top quality product which further broadens the scope of already versatile Kodacolor and Ektacolor films.—THE END



Kodacolor negative printed on Polycontrast shows dark blue background as pale gray, blue sweater as white.



Panalure paper preserves proper tone relationships between blue background and sweater, red chair, yellow flower.

WAYS and MEANS

by ARTHUR ROTHSTEIN
Technical Director of Photography,
Look Magazine

Flash exposures for controlling print contrast; a new tube for high speed photography.



There are three well-known methods of adjusting the gradation of a print made from any given negative. The most popular in use today involves the selection of one of several grades of printing paper ranging in contrast from soft to hard.

A method in use by certain photo finishers employs a single grade of soft paper with corresponding adjustment in exposure and development of the print. This provides a limited range of gradations.

A third method, which is becoming increasingly popular, requires the use of a variable contrast paper in which the gradation is controlled by exposure to various colored printing lights. Varigam, Multigrade and Polycontrast paper use colored filters to adjust the contrast of the single emulsion.

For more than 20 years, scientists at the Agfa research laboratories in West Germany have known of a fourth method for controlling print contrast and recently one of them, Dr. H. Berghaus, described it in detail.

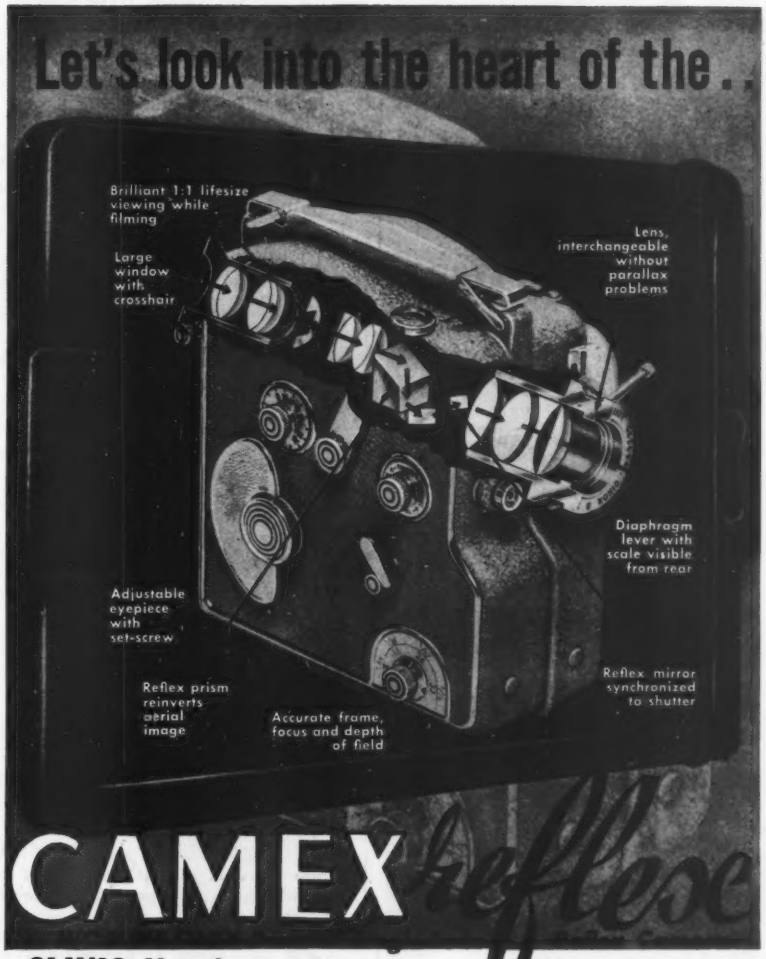
In Dr. Berghaus' procedure, a paper of high contrast is used and the gradation adjusted by flashing the emulsion with white light either before, during or after the exposure. The only problem is to control the flashing exposure accurately.

I have known, as have many other photographers, that prolonged exposure to a safelight will affect the brilliance of a print and that scattered light inside an enlarger or in the darkroom can flatten print contrast. When I learned about this approach to controlling print gradation, I decided to experiment with it myself.

I selected some negatives that I had printed previously on #1 or #2 paper. These were fully exposed, contrasty negatives, some of them taken with infrared film.

I used a Simmon Omega D2 enlarger and an electronic photo timer made by Lektra Laboratories, of New

(Continued on page 26)



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WAYS AND MEANS

(Continued from page 25)

York, to control exposure. All prints were made on Kodabromide #5, developed in Dektol diluted 2 to 1 for 1½ minutes at 68°F.

My experiments showed that Dr. Berghaus' system really works well. For example, in the case of the portrait illustrated here, I made a straight print for 15 seconds at f/22 which was



1. Contrasty negative makes harsh, contrasty print on #5 Kodabromide.

quite unsatisfactory (photo 1). I then made a series of flash exposures on another sheet of paper, using the enlarger light with the negative removed and the lens stopped down to f/22. The exposures were 0, .4, .8, 1.2, 1.6, 2, 2.4 seconds. I made another 15-sec. exposure through the negative on this pre-flashed sheet of paper. After developing and examining the print (photo 2), I decided that the combination of a 15-sec. exposure with a flash exposure of 1.6 seconds would give me the best results. I then proceeded to expose the negative on a fresh sheet of #5 Kodabromide for 15 seconds, removed the negative, used the enlarger to flash the paper for 1.6 seconds and develop the print. The result (photo 3) was equal to prints I had made before on #2 paper.

It is thus simple to calibrate any high contrast paper with a given enlarger so that many gradations of contrast can be obtained. For further refinement, a 6-volt, battery operated bulb may be mounted on the enlarger, near the lens, and this may be used for flashing to avoid removing the negative from the carrier.

For extremely short exposures

A new RCA tube has been announced which makes it possible to create exposures as brief as one hundred millionth (1/100,000,000) of a second.

The operation of this RCA image-converter tube is simple. The image is focused on the photo cathode of the tube by an f/2 lens. The light, striking the photo cathode, produces electrons which are attracted at high velocity toward a fluorescent screen at the opposite end of the tube. In their passage toward the screen, these electrons pass through a fine mesh grid which is charged either to repel the electrons or to permit their travel toward the screen. This acts as a high speed shutter. When the electrons reach the fluorescent screen, their energy is converted into actinic radiation.

More emphasis is being placed on this type of photography because of its application to the study of aerodynamic flow effects, arc and gas discharges of rocket engines and controlled nuclear explosions.—THE END



2. Flashing paper to light reduces contrast. Test print, *above*, shows results of no flash (top strip), .4, .8, 1.2, 1.6, 2 and 2.4-second flash exposures.



3. Flash of 1.6 sec. was selected from test sheet, used to produce pleasing rendition *above*. Compare with photo 1. Both were made on #5 Kodabromide.

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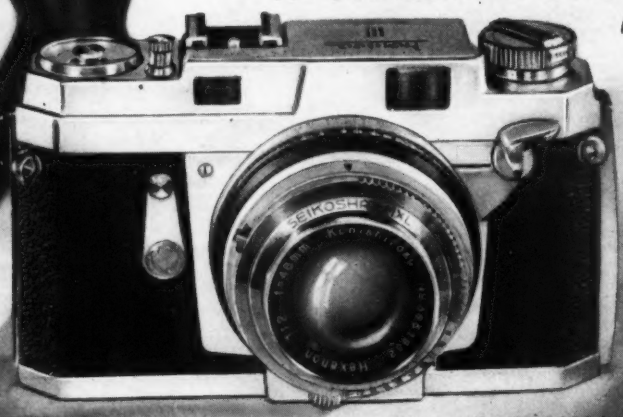
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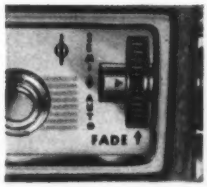
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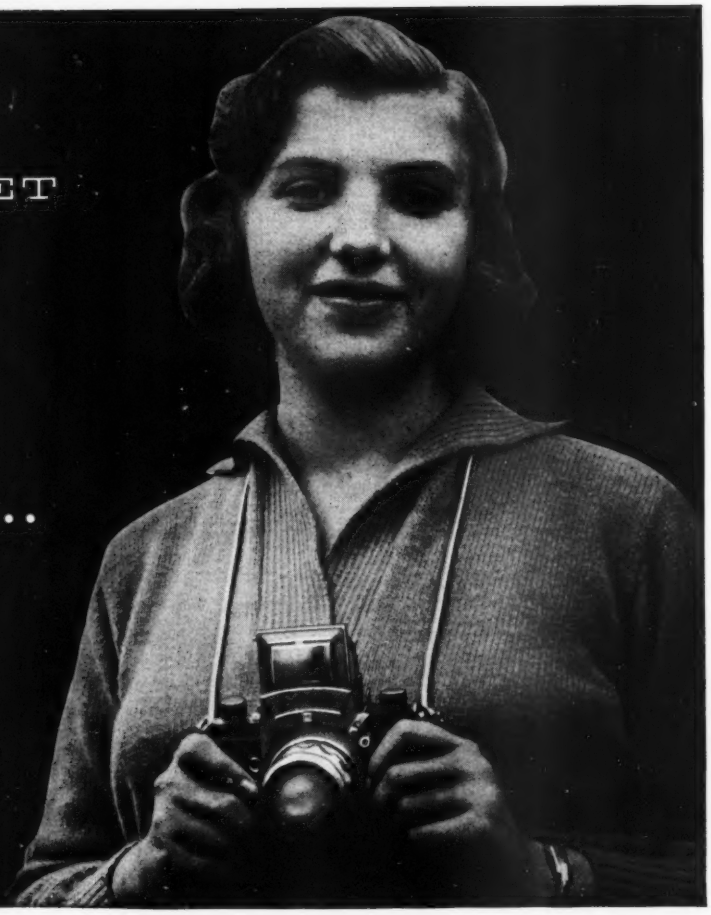
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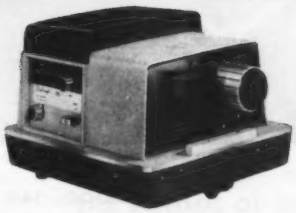
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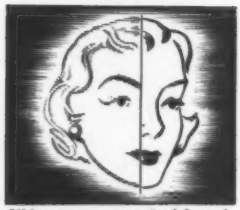
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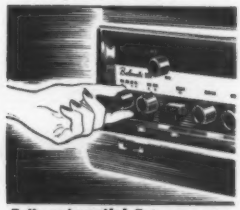
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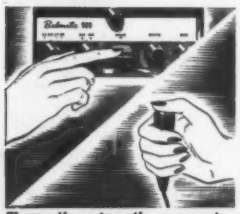
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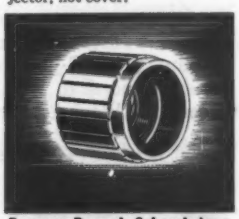
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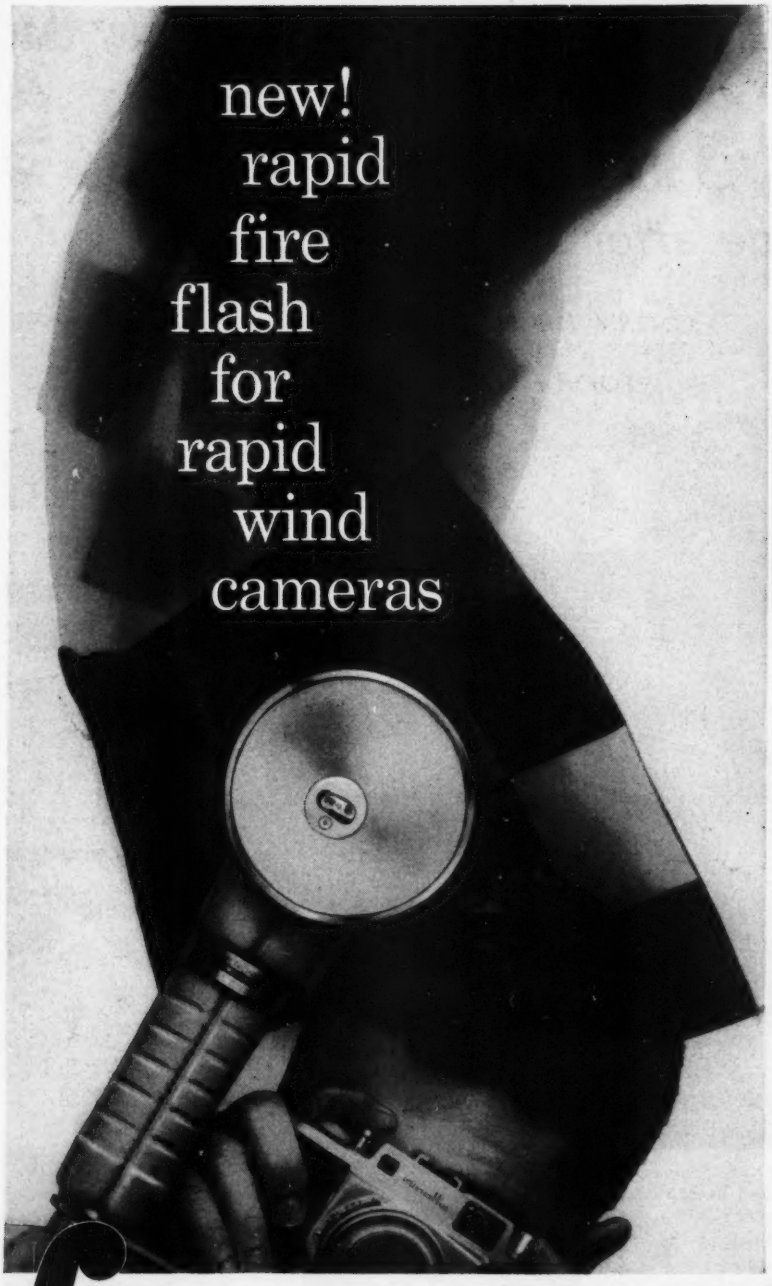
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the LARGE CAMERA

by ANDREAS FEININGER
Staff Photographer for *Life*

What constitutes a "good" photograph? Part IV of an analysis.



Photography is so widely used as a means of visual communication that to capture and hold the attention of today's satiated public, a picture must be "different" from the run-of-the-mill photograph.

Because of its superior versatility, adaptability and the high degree of control it offers the photographer, provided that circumstances permit its use, the instrument most suitable for the production of photographs that are "different" is, in my opinion, the 4 x 5 view type camera.

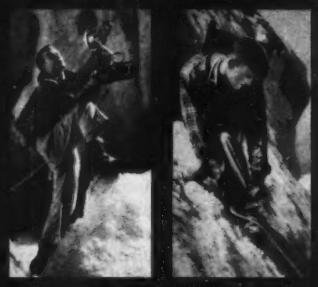
Basically, the large camera and the miniature possess characteristics that are significantly different.

A photographer using a large sheet film camera knows that he has to make each shot count. On the other hand, a man who uses a rapid-fire miniature camera is much more likely to shoot indiscriminately, trusting partly to luck that one of his many shots may make a hit.

Now, I feel there are definite and important psychological reasons which compel one photographer to use a single-shot camera and the other a repeater. Normally, of course, the choice of camera should be dictated by the nature of the subject. But unfortunately, to a large extent it is influenced by the preference and even prejudice of the photographer.

This, then, is my conclusion: As important as *technical* differences between camera types are, *psychological* differences are equally important with regard to production of "good" photographs. Now, *if* a photographer possesses the temperament which is needed to fully exploit the advantages of a large camera, and *if* he can match its potential with his own ability, then the 4 x 5 is more likely than any other type of camera to yield pictures that are "good"—good because they are different from the run-of-the-mill, because they show us something "new," give us something which we might have missed had we been face to face with the subject, stimulate by increasing our knowledge, please us aesthetically and, in one respect or another, widen our horizons.—THE END

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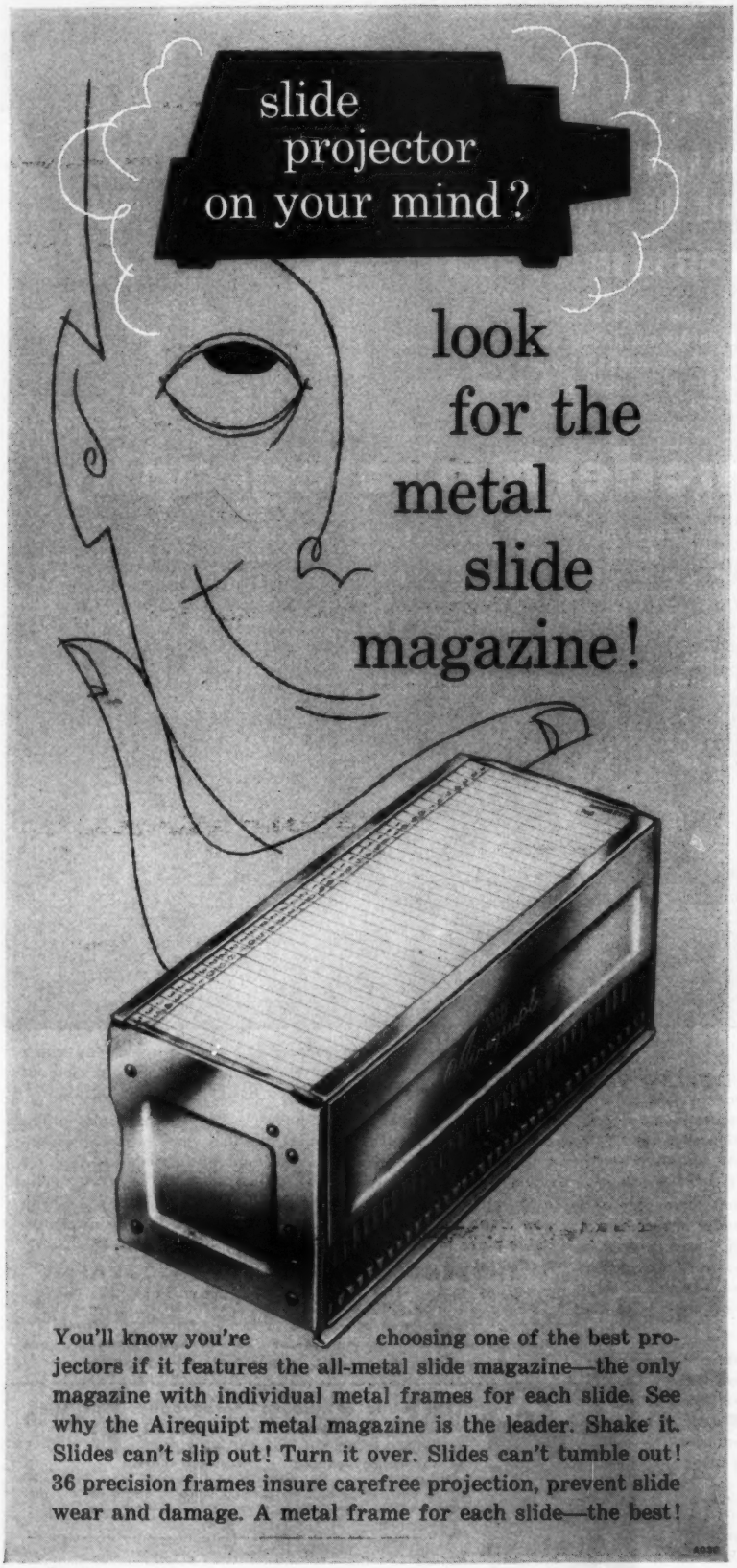
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35 MM

by JOHN WOLBARST

Controversial LVS, No. 2: What about flash? Speed light? Time Exposures? How do you think in LVS-EVS?

Questions of importance to everyone owning or thinking of buying a camera with LVS-EVS type controls have been raised in a letter from Don Mohler of the Photo Lamp Department of General Electric Co. This was in response to a request for comments or complaints about LVS which appeared at the end of my Feb. 1958 column. Here are a few of his questions, some of which have been paraphrased a bit.

Can you figure or control flash, speed light, or floods without using f-number relationships? I'll have to answer this in two pieces.

At the present time the most workable system for controlling any kind of flash exposure (including electronic flash) is by means of guide numbers, invaluable aids worked out by the industrious flashbulb manufacturers. Each guide number (220, for example) stands for a certain combination of flashbulb, film and shutter speed. Divide the guide number by the flashbulb-to-subject distance in feet (let's say 10 ft.) and the result (22, here) is the f-number to use for that flash shot.

Obviously, if there are no f-numbers on the lens opening control, this whole system is useless. So, even with LVS-EVS calibrated shutters, the f-numbers still must be included, if you want to use the guide number system for flash. However, on the latest and best designed of the Deckel Synchro Compur LVS shutters, that's almost the only useful purpose those numbers serve. So they have been tucked away under the lens barrel where they remain hidden until needed for flash photography.

My question: Is the guide number system the *only* method of computing flash exposures? No. It happens to be one of the more convenient methods, and presently stands in high favor among those people who have taken the trouble to learn how to use it. But in my opinion, as many picture takers have been baffled by guide numbers as by any other aspect of photography.

It seems to me that a simple camera back computer could be devised to

(Continued on page 36)



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35 MM

(Continued from page 34)

correlate distance with exposure data for one or two flashbulb types (No. 5 and M2, for example), and various film exposure indexes, to produce direct readings in EV numbers. Then f-numbers would lose significance even for flash work. I don't say it's desirable or necessary, but it's feasible.

Now back to exposure with floods. As long as the exposures remain within the range of the shutter (from 1/500 at f/22 to 1 sec. at f/2, as an example of a typical shutter) exposures may be measured by a meter calibrated only in EV numbers. And that's a big exposure range, too. However, if Don Mohler is thinking about long time exposures at f/32 with a big camera, then the answer is that EVS is less practical than the f-number fractional second system. It's my belief that rarely, if ever, will such an occasion arise for most 35mm users. If they need the f-numbers, they're still around, under the lens.

What do you have to memorize so you can take pictures when you don't have reference data with you? Not very much. Just a single number for any film type for a bright outdoor scene. And this type of information is appearing on new 35mm film instruction sheets. What do you memorize now? A shutter speed *and* an f-number in combination for each film type.

How do you think in EV numbers? For the old firehorses who are getting a new set of signals (myself included) this may prove a bit of a wrench. I had to think about it at first. "Outdoors in bright sun with Kodachrome" becomes EV 11½, instead of 1/50 at f/6.3. "Available light shooting with Tri-X" is EV 7, no longer 1/30 at f/2. And so it goes. I find that people with no previous fine camera experience learn to use this idea quite easily.

Is thinking involved in exposure, sharpness, depth control? You're darned right it is, and just as much with an LVS camera as with any other kind. But in my opinion, Deckel's automatic depth of field indicators make judgment of depth control very much easier for me than ever before.

Let me recap a few previously expressed thoughts. LVS is no miracle system, nor is it any kind of automation to stultify photographic thinking. It's simply a new mechanical approach intended to help simplify the problems of exposure and depth control.

In my opinion, the usefulness of an LVS or pseudo-LVS camera is in direct proportion to the skill with which the camera maker designs the mechanism. Some are going to be horrors because some cameras are very badly designed. Others, some of which are now arriving, are a distinct pleasure to use.

And that's all about controversial LVS-EVS for quite awhile.—THE END

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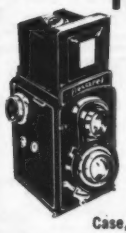
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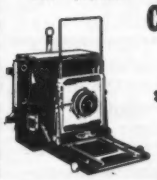
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ULTRA MINIATURE

by JOSEPH D. COOPER

For clear, grainless enlargements, a return to normal—the use of relatively slow films.



Choosing and using a film nowadays is like the story of a cup of tea. You sweeten it with sugar to take away the acid bite of the lemon; you serve it piping hot but then you blow on it. With modern, ultrafast, supersensitive "hot" films, the cooling agent is a neutral density filter to help hold back the light. To sweeten the bitter taste of the rough grain *a little*, you pour on super-duper fine-grain developers.

I suggest a new departure—a return to normal—the use of relatively slow films for most picture taking with ultraminiature cameras. (Moreover, I suggest the same for 35mm cameras!)

The slower films give you the ultrafine grain and image resolution you need for making good clear enlargements. This is generally true of black-and-white photography, and in one respect is equally true of color.

Fast or supersensitive films have some advantages: They let you take pictures under lighting conditions where otherwise you could not get a picture. They also enable you to stop down the lens so that you have the deepest possible zone of sharpness (or greatest depth of field). As for their disadvantage, in general, the faster the film, the grainier will be the negative and the print.

No depth of field worries

You don't have a depth of field problem with ultraminiature cameras, even at f/3.5. In fact, the entire Minox system of photography has been built around taking pictures at full aperture of f/3.5, for the 15mm Minox lens has no diaphragm! Still, you can set the focusing scale to take pictures which will be sharp for anything from six feet to infinity.

Most of the other ultraminiature cameras have a focal length of 25mm. Several of them are fixed focus at f/3.5, although they have lens diaphragm controls. This is true of the Steky and it is also true of two new entrants on the market—the Minolta-16 and the Golden Ricoh 16 cameras.

A couple of cameras, the GaMi 16 and the Minicord, have superbly corrected f/1.9 and f/2 lenses. They enable you to take pictures under difficult lighting conditions with slow films. When stopped down, however, they have the same great depth of field.

It follows, then, that with the flexibility of wide lens apertures and great depth of field, you don't need fast films except in emergencies. On the other hand, when you use fast films like Tri-X you become aware of grain when you enlarge to 4 x 5 or bigger.

Let's review what you want from a general purpose film: First, for ultraminiature photography, you want the finest grain and sharpest image contours to permit maximum satisfactory enlargements to 5 x 7 or 8 x 10 in. Then, as with any general use film, you want full tonal range.

The slowest films usually have the finest grain, but tend to build up excessive contrast if overexposed and overdeveloped. The fastest films produce coarsest grain and tend toward flatness or lack of contrast. Films with thin emulsion layers give you sharpest image contours. The combination of fine grain and sharp image contours gives you best image resolution.

For finest grain

If you want the ultimate in fine grain you can take scenic pictures with a copying film such as Minox Doku-Ortho (ASA 5) or one of the 16mm professional negative duplicating films made by DuPont or Eastman. (I've made 8 x 10's from a Minox Doku-Ortho negative that are just about grainless. You should underexpose somewhat and use a soft, dilute developer to produce a negative a little on the thin side. We'll discuss developers later. Outdoors, you'll do better under hazy sunlight than in brilliant lighting.)

As a practical matter, however, you can use films rated from about ASA 16 to ASA 40 for best results. A number of different films are sold in individual loads for ultraminiature cameras, such as Adox KB-14 for the Minicord and Minox, Ilford Pan F for the GaMi 16, and Kodak Panatomic-X for the new Minolta-16. For the new binocular camera, the CamBinox, KB-14 is the only black-and-white film supplied. These films are the thin emulsion type

(Continued on page 40)

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Argus C3		19.95
Argus C-4 f2.8	84.50	34.50
Argus C-44, f2.8 M-L	117.00	44.50
Bolsey B-2 f3.2 case & flash	58.50	26.50
Bolsey Reflex f3.2 RFDR	99.50	34.50
Canon, f3.5		67.50
Canon IV, f3.5 sync		98.50
Graphic 35 f3.5 C & F	89.75	49.50
Kodak Retina II f2 RFDR	126.00	43.00
Kodak Retina IIa, f2 Xenon	137.50	57.75
Kodak Retina IIC, f2.8	139.50	72.00
Kodak Pony 135, f4.5	29.75	12.75
Kodak Pony 828, f4.5	31.50	10.95
Konica III f2	124.75	58.50
Minolta A, f3.5	49.95	22.95
Minolta A-2, f2.8 RFDR	69.95	36.50
Ricoh 35 f3.5 case & flash	59.95	27.00
Robot IIa, f2.8 sync	148.95	47.50

35mm SINGLE LENS REFLEX

	NEW	USED
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Contaflex II, f2.8 ctd Tessar	179.50	99.50
Exa, f2.9, MX	79.50	33.50
Exa, f2.8, Auto RF	145.00	99.00
Exakta V, f2 Biotar	249.50	117.50
Exakta, f3.5		62.50
Praktiflex, f2.9		29.50
Exakta VX, f1.5 Angenieux	369.50	179.00
Pentacon, f2.8 Auto	249.50	108.00
Pentacon, f2 Biotar	249.50	87.00
Rectaflex, f2 Xenon	329.50	118.00
Praktina FX, f2 Auto Biotar	297.50	148.00
Praktica FX, f1.9 Meyer Preset	139.50	56.50

LEICA — CONTAX — NIKON

	NEW	USED
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Contax IIA, f2 Sonnar	345.00	147.50
Contax IIA, f1.5 Sonnar	374.00	167.50
Contax III f2 Sonnar	255.00	89.50
Leica IIc, f3.5 Elmar		97.50
Leica IIIF, f2 Summitar	369.00	149.50
Leica IIIF, f2 Summicron	336.00	173.50
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35mm f3.5 Summaron		53.00
85mm f2 Nikkor	175.00	96.00
90mm f2.5 Angenieux	94.50	49.50
90mm f4 Elmar	98.00	47.50
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90mm f2.5 Angenieux	94.50	52.50
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Auto Rolleiflex IIA, f2.5 Tessar	169.50	63.50
Minolta Autocord, f3.5 MX	99.50	48.50
Rolleicord IV, f3.5 Xenar		53.00
Rolleicord V, f3.5 Xenar	134.55	58.95
Rolleiflex Standard, f3.5 Tessar		46.00
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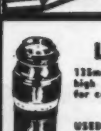
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300w Argus, Auto, case	62.50	27.00
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300w TDC Duo (2¼x2¼)	67.50	34.50
300w TDC D	59.50	44.50
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500w La Belle		32.50
500w La Belle 55	94.95	42.50
500w Revere 585 Auto, case	89.50	42.50
500w Revere 888D Auto, case	159.50	96.50
500w Robomatic, auto case	149.50	87.00
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2¼ x 3¼ Solar 120, f4.5, Cond.	114.50	67.50
2¼ x 3¼ Sunray, f4.5, Cond	87.00	59.50
4 x 5 Federal 470, f4.5, Cond.	142.95	88.50
4 x 5 Solarmatic, f4.5	169.50	104.50
5 x 7 Elwood C-2, f4.3	97.50	67.50
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De Jur Fadematic f2.8	132.50	57.50
Keystone K-8, f2.5		14.95
Keystone K-42, f1.9	104.50	79.50
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Revere 55, f2.8		32.50
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Kodak Brownie, 300w	62.00	31.50
Revere 90, 750w	125.00	61.00
Revere 85, 500w	116.50	60.95
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ULTRAMINIATURE

(Continued from page 38)

KB-14 for the Minox has been rerated by the camera factory to ASA 25 instead of ASA 16-20. This is to offset some of the exposure latitude allowed by the ASA rating system, in order to avoid overexposure with its grainy consequences.

If you have a 16mm camera, you can also load your own from bulk movie films. We'll get to that after we discuss what the slow films can do.

As I write this, it is a dull, dreary, gray day in Washington, D. C. With my meter set for ASA 25, I get an exposure of approximately 1/25 sec. Admittedly, this cannot stop action, but then again you are not apt to be taking many pictures on such a day. For action pictures you can switch to a faster film, but still you won't need Tri-X. Out in the brilliant sunlight of Southern California, using an ASA 25 meter setting, I have taken readings indicating exposures of 1/1000 sec.!

The same go-slow advice holds true for flash photography. With the Minox, your biggest problem is to cut down the surplus light from even the smallest flashbulbs—the M2's. Even with the cameras that have lens diaphragms, you are apt to overexpose if you take pictures closer than 11 feet.

If you want to load your own 16mm film, you can save a lot of money and have the joy of shopping for a variety of movie *negative* films. These are normally available from motion picture supply houses. They do not ordinarily have the anti-abrasion backings supplied with regular amateur films, but I have never found this to be any real problem provided ordinary care is taken in loading and subsequent handling of the film.

Most of the films in the following list are available in 100-ft. spools. There are some Gevaert films available in the United States, but since they can be obtained only in 1000-ft. spools, I have not listed them.

FILM	EXPOSURE INDEX D	T
Ilford Pan F	25	16
DuPont 914A Panchromatic	32	25
DuPont 901A Superior 2	40	32
Eastman Background X (Type 7230)	40	32
DuPont 930A Rapid Reversal	50	40
Ilford FP3	64	50
DuPont 931A High Speed Rapid Reversal	80	64
Eastman Plus-X (Type 7231)	80	64
Ilford HP3	200	160
DuPont 928A	320	250
Eastman Tri-X	320	250
Ilford HPS	400	320

Note that the DuPont 930A films are rapid reversal films, but they can be processed as negatives. These films have some unique properties: They have thin emulsions of .0002 inches and they can be processed in temperatures as high as 150°F without any impairment of the image. Thus, they are films which you can use under unusual heat conditions.



Compare the results obtainable with ultrafast (*above*) and slow, fine-grain film (*below*). Each picture was enlarged from a portion of 16mm frame.



You can also convert 35mm film to 16mm by using the GaMi film cutter. This is a simple slitting device through one end of which a cartridge load of 35mm film is fed. It sells for $12. The unperforated film which you make in this way can be used with any of the 16mm cameras, except the Minicord, the Stylophot or any other cameras which depend on a sprocket type of film advance.

For color work, the two available film types are Anscochrome and Kodachrome. Anscochrome E. I. 32 is supplied for some of the currently available ultraminiatures, although the release of Super Anscochrome E. I. 100 in 16mm movie spools may result in this new type being made available for these cameras. In any event, you can buy bulk spools and load your own.

Daylight Kodachrome 16mm film is being made available by the distributors of some of the 16mm cameras being newly released to the market. Kodachrome is slow, rated at E. I. 10, but it has exceptionally fine grain, which is important for color prints. For home darkroom loading you can buy a spool of double 8mm or a spool of 16mm Kodachrome. The only color processor I have found, thus far, who will develop short lengths of Kodachrome is the Berkey Photo Service of New York. For the GaMi 16, individual Kodachrome film loads can be obtained from E. B. Meyrowitz, 520 Fifth Avenue, New York, N. Y.—THE END

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4x5	SWG 3	100	.49
7½x7½	SWG 0	144	.99
8x10½	SWSM 0	100	2.10
10x10	SWSM 1-2-3-4	100	1.75
10x10	SWSM 2-3	250	2.98
10x10	SWG 1-2-4	100	1.99
10x20	SWSM 1-2	100	2.95
10x20	SWG 1	100	2.95
6"x125'	Linograph	Ea.	1.95
7"x125'	Linograph	Ea.	2.10
35mmx100'	SWSM 3	Ea.	.98

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50' Kodak Mag. Super-XX Rev. w/proc.	3 for 6.95
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50' Kodak Super-XX Negative	3 for 1.95
100' Kodak Background-X Negative	ea. 1.25
100'Kodak Linagraph Ortho	ea. .98
200' Bell & Howell Plus-X Rev. Rel. Perf.	ea. 3.95
200' Kodak Microfile Unperforated	3 for 4.95
400' Kodak Super-XX Negative	ea. 2.98
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11x14 Kodak Contrast Proc.	10 sheets	3.95
11x14 Process Pan	20 sheets	4.95
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12x18 Commercial Ortho	10 sheets	2.25
12x18 Lithoid Ortho	50 sheets	17.25
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20x24 Kodalith Ortho Paper	50 sheets	12.95
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Tungsten. List $1.00 ea. SMASH OFFER! 3 for **1.75**

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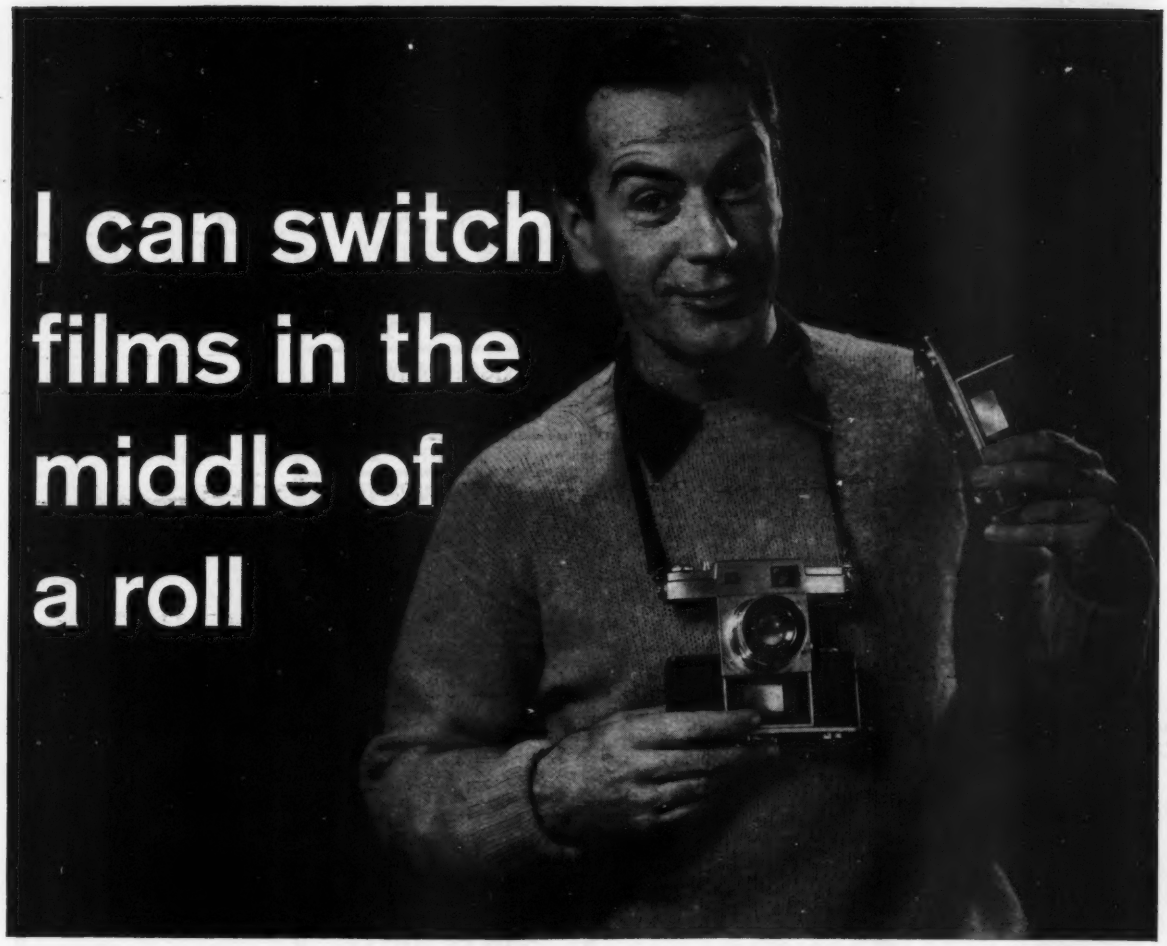
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MAMIYA MAGAZINE '35'

with interchangeable film backs

This fine '35' begins where others leave off. Imagine, a precision camera with interchangeable film backs, that lets you switch film, in the middle of a roll—or any other time.

Right in the middle of a black-and-white roll, you can switch to color—without losing a single frame. Or you can go from super-speed to fine-grain black and white. Or from daylight to indoor color. Or, by using the same film type you can shoot 72 or *more* exposures—without having to rewind or reload.

Owning a Mamiya Magazine '35' with just two interchangeable film backs, is like owning *two* precision 35mm cameras—each with the same superb optics, the same advanced features—each ready to use at a moment's notice. There is no 35mm camera, at any price, that can approach the new Mamiya Magazine '35' for utility, versatility or value.

FEATURES: Each film magazine has its own exposure counter—with automatic 'O' reset—and its own ASA Rating Reminder. Precision rangefinder combined with large, bright-frame viewfinder; single-stroke film transport lever; fast, sharp f/2.8 lens, color corrected and coated; shutter speeds from 1 to 1/500 second; "light-value" system; built-in M-F-X flash synch.

Only $89.50, with single magazine; $117 with two magazines; spare magazines $32.50 each.

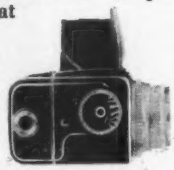
For complete details, write to: Dept. MP-4, Mamiya Division, Caprod Ltd., 251 Fourth Ave., New York 10, N. Y. *In Canada:* Precision Cameras of Canada, 77 Vitre St. W., Montreal, P. Q.

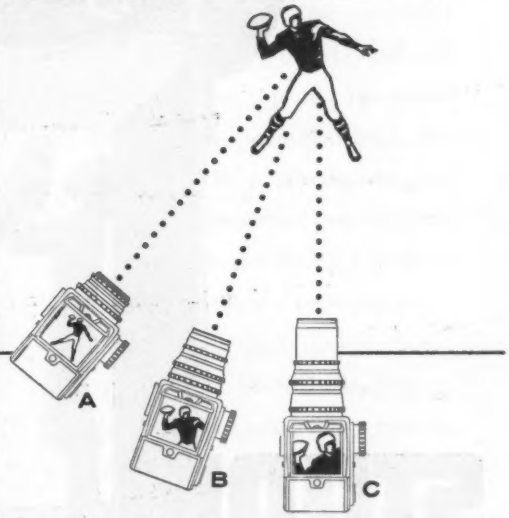
Other Mamiya products include: Mamiya C Professional, the twin-lens reflex with interchangeable lenses; Mamiya 16 subminiature; and the Mamiya Automatic 6.

THE HASSELBLAD IDEA . . . NOW IN A NEW ADVANCED MODEL 500 C

at last:

World's First 2¼ x 2¼ Single Lens Reflex with SYNCHRO COMPUR Shutter Interlocked with AUTOMATIC DIAPHRAGM and Film Advance Mechanism! This is a new model of the unique Swedish 2¼ x 2¼ single lens reflex that converts to all uses by changing lenses, magazines, hoods, and winding mechanisms. New in the 500C model are a range of innovations which make the Hasselblad a dramatically advanced camera.

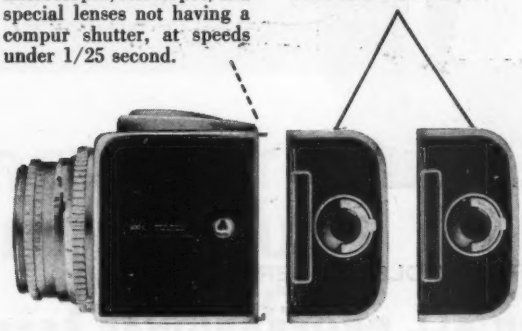




In the 2¼ x 2¼ single lens reflex, you can preview scenes and see a print-size image through the lens that takes the picture. The four new Carl Zeiss lenses are (A) the Distagon 60mm F:5.6 wide angle, (B) the Sonnar 150mm F:4.0, (C) the Sonnar 250mm F:5.6, and the Planar 80mm F:2.8 (not illustrated). Interchangeability of these lenses is a matter of two quick motions — due to the bayonet fittings on the lenses. The mechanism in a lens is coupled to the camera mechanism simply by inserting the lens bayonets into the camera.

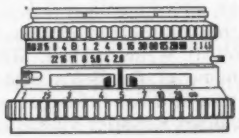
Auxiliary shutter enables use of Hasselblad 500C with microscopes, telescopes, and special lenses not having a compur shutter, at speeds under 1/25 second.

Switch film magazines from color to black-and-white and back to color at will.

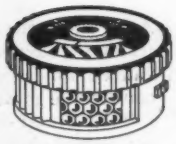


New interchangeable lenses. Each lens has its own compur shutter, exposure value scale, automatic diaphragm and automatic depth-of-field indicator. Set in a bayonet mount, each lens can be attached in one quick motion. The mechanical operation of the shutter and diaphragm functions automatically through direct contact with the camera and is activated through the winding knob. The automatic diaphragm ring is coupled to the speed control ring of the Synchro Compur Shutter, which is synchronized for flash bulbs and strobe at any speed from one second to 1/500 second.

Convert in seconds. You can set up the 500C for virtually any shot known to photography in seconds.



Exposure Meter (accessory), built into detachable winding knob, enables user to measure both incident and reflected light.



Automatic Diaphragm on all lenses, including telephotos, remains open for focusing but closes automatically to preset F opening when you shoot. (Can be preclosed for extra-high speed sports work.)

Roll film magazines in two sizes (2¼ x 2¼ for 12 shots; 1⅝ x 2¼ for 16 superslides). You can switch at will to any film, or use cut film back.

Viewfinders include standard reflex hood with "pop-up" magnifier, magnifying hood for ultra-sharp focusing, and sports attachment for eye-level focusing.

Lenses all have Exposure Value Scale (EVS) so that exposure values, read on the meter, can be directly transferred to the lens.

Release devices include standard release, quick release for sports, self timer, B setting for short time exposure, T for long time exposure.

Other Accessories include slide copy and editing equipment, filters, Proxar lenses, extension bellows and set of extension tubes, cable release, interchangeable winding knobs, full line of quality leather cases, and many other items to give astonishing versatility in one universal camera.

Please send the coupon below for your dealer's name and for additional data on the Hasselblad 500C.

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This Studio-in-a-Camera gives you instant choice of standard, wide angle and telephoto shots with 3-lens turret . . . speeds from 8 to 64 fps, the widest selection made . . . hand-winding backward and forward for lap dissolves . . . continuous run lock . . . time exposure . . . single frame controls . . . footage and frame counters . . . constant film speeds with automatic cut-off on rundown to avoid spoiled footage.

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See the remarkable Bolex Studio-In-A-Camera, in the model you want most, at your nearest dealer. H-16 Reflex (16mm) from $419.50 . . . H-16 Leader (16mm), identical to Reflex but with ground glass focusing and Parallax corrected viewfinder from $269.50 . . . H-8 8mm model with all professional features plus amazing 100-foot 8mm film load, from $269.50. Write to Dept. MP4 for the name of the Bolex dealer nearest you and for information about the Bolex Reporter Magazine.

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REVOLUTION IN PICTURE TAKING:

Product-happy America in 1958 markets so many new items which affect every phase of our living that no ordinary citizen can know or use them all. In a sense each of us suffers from a new disease, "consumer lag."

And it's true in our favorite hobby, too. Even editors of photo magazines, who keep you up to date on the latest advances in films, cameras, etc., cannot hope to know all about them. Sitting at lunch one day we started to talk about the literally miraculous advances in photography over the past ten years or so, and what they mean to the picture taker—not the scientist with his graphs and charts and odd formulas, but to you and me when we are out snapping shutters. We knew then that a revolution *had taken* place. However, we realized that many of us use today's tools in terms of yesterday's techniques.

This issue is designed to bring you up to date. To tell you how to use the results of research genius in the proper manner.

Take films, for example. We have covered three classes: 1. Superfast *(page 54)*, 2. Very slow *(page 60)*, 3. Medium *(page 70)*. Lenses? There's a specific one for each graphic problem *(page 62)*. Photographs of things we would never have a chance to see except through photography? *(page 72)*.

These are just a few facets of the new world of photography. For how to enter into it and find new excitement, new images in your own camera—look, look and read about the revolution in picture taking.—*The Editors*

EARLY MORNING: A NEW TIME FOR COLOR

Daniel Farber is the 51-year-old president of L. Farber & Co., an organization which manufactures welting in Worcester, Mass. In addition he is an enthusiastic amateur photographer. Unlike many amateurs, he works alone. Occasionally he shows his pictures to camera clubs. But he is not a salonist. Nor is he a journalist, a documentarian, or a portrait photographer. His subjects are commonplace enough—the sunrise, flowers, reflections—but his photographs are far from ordinary. MODERN *presents them for the first time, with Farber's ideas on photography.*—ED.

IF I WEREN'T IN LOVE with the dawn I wouldn't take pictures of it. The first and principal tool of any photographer is himself. His feelings are more important than the equipment he has and the techniques he uses. I have always been interested in photography, and over the years I attempted it many times. But without success, until about 1952. That was the turning point. I had started working with—or attempting to work with—color in about 1950. Then, I took some lessons from Sid Grossman in Provincetown, Mass. My real picture taking *(Continued on page 51)*



Sunrise over water incorporates patterns formed by foreground birds and fish weirs in the background.



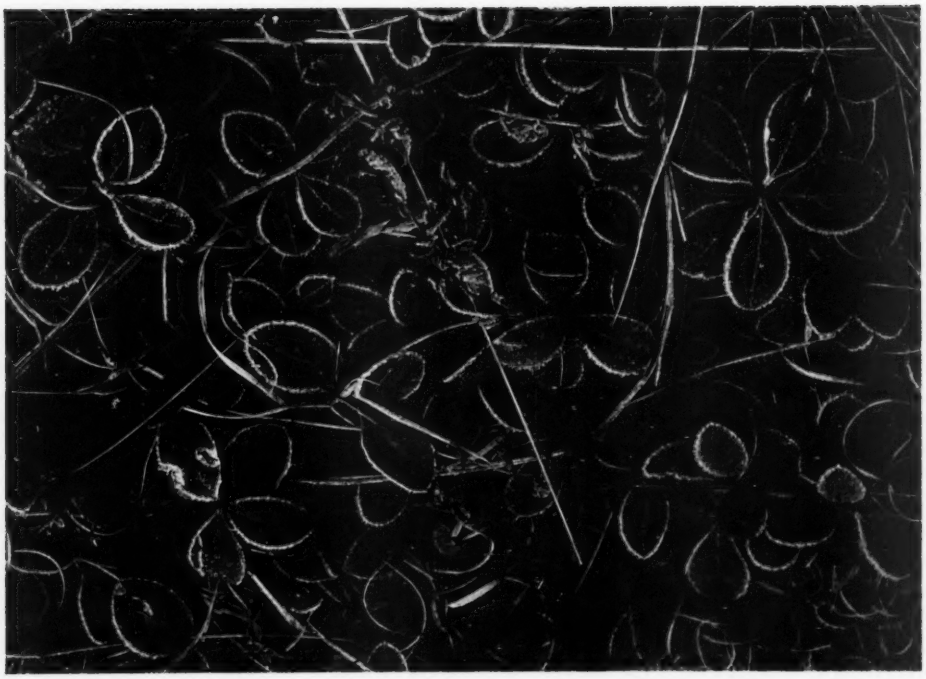
Frost on leaves gives contrast, separation. Overall



Reflection pictures are often disorganized. Here, large masses of shimmering color unify composition.



Single flower is separated from cluttered backgro



Frost on leaves gives contrast, separation. Overall sharpness emphasizes pattern and design.



Single flower is separated from cluttered background foliage by technique of selective focus.





GRAVEYARD was photographed in rain. Farber rarely takes pictures in bright sun, feels that other kinds of lighting strengthen color by casting an all-permeating hue over the entire scene. Exposure (with camera on a tripod) was 2 sec. at f/22. All of these photographs were taken on Anscochrome film, Daylight Type.

SUNRISE is Farber's favorite time for picture taking. He is particularly responsive to the quality and color of the light and to the "mood" of that time of day. Summer dawn over harbor resembles thousands of other sunrise shots. But birds punctuating foreground and vertical lines of fish weirs in background make this more than just another view of the morning sun. Exposure was calculated by pointing meter directly at sun, underexposing by two stops.

REFLECTIONS present special photographic problems. Details which would be visible in a direct photograph of a subject are lost—so care must be taken to compose carefully with large forms and masses of color. Also, watch distortion. You may lose all suggestion of your subject and produce an abstract—and unrecognizable—pattern. 1/25 second, f/2.5.

FROST-sprinkled leaves were photographed early in the morning. Like many design pictures, this shot has no definite center of interest, no illusion of depth. The viewer's eye follows a path immediately on the picture plane. Exposure: 1 sec., f/22.

FLOWER in field is the only one of the pictures shown here which was taken in bright, direct midday sun. Farber avoids direct sun since he prefers the color balance of other types of daylight. He also feels that sunlight creates shadows and highlights which can dominate the picture and detract from the color. Here, he diffused cluttered background and complex light and shadow patterns by moving in close and using wide aperture. Exposure: 1/1000 second and f/2.

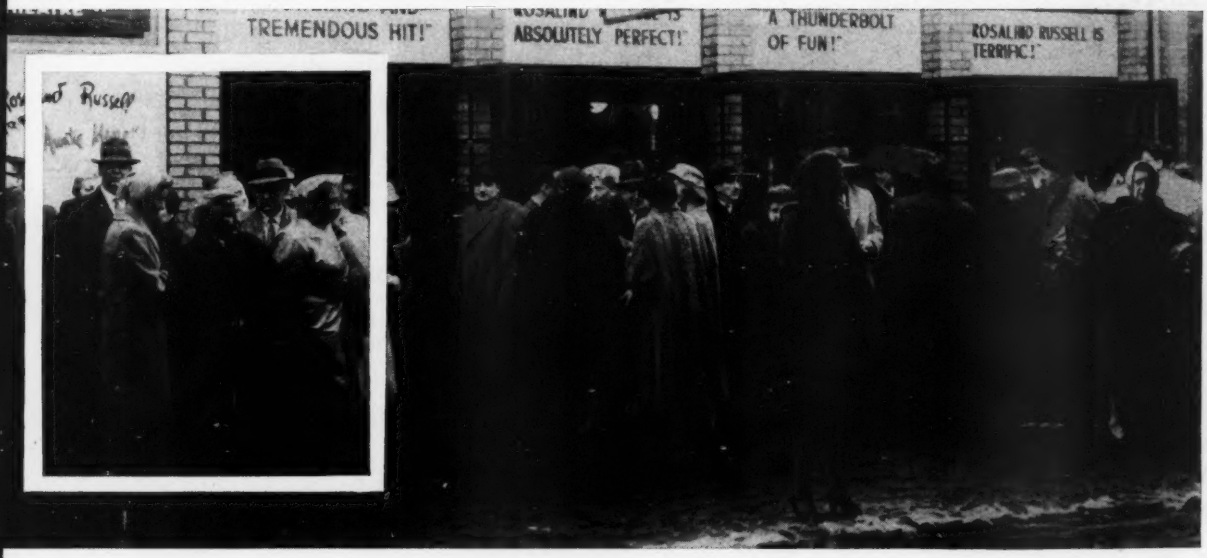
dates from that time. Actually, I had remarkably few lessons. Certainly no more than 15.

The most valuable lesson I learned—and the most valuable lesson any photographer learns—was to see for myself. Sid was not particularly concerned with techniques or gimmicks. He taught me to be extremely critical of my own pictures, and he taught me to study and analyze paintings. And I've been doing that constantly since then. I had had no previous art training at all. But my interest in the fine arts has developed steadily. I own a number of reproductions of paintings, and whenever I'm in New York I try to spend some time in art galleries and museums. This study has been invaluable to my own photography. It has trained me to *see*, and to appreciate the difference between genuine pictures and something which looks like a picture but really isn't.

A tremendous knowledge of picture making has developed through history. And anyone who plans to study fine arts (painting, sculpture, etc.) will be acquainted with what has already been done and what is being done in these fields. He will, ideally, look at other artists' work, think and work himself, and finally develop or evolve his own personal approach. Unfortunately, not many photographers do this. Often they are not familiar with visual knowledge from the past. The average photographer starts way back where the cave man started. And at that, the cave man had an advantage over him, for he was creating with his hands. Every man has some art in him. But the camera has no art—it is mechanical. And since it removes one who uses it from direct contact with his material (in the case of the cave man, the walls on which he worked), it isn't surprising that it can do some very ugly things.

I work completely alone and, except for the times when I show my photographs to a group, I don't discuss my photography with anyone. Actually, I have no contact with other photographers. I'm much more concerned with what works for me than with details about anyone else's approach or technique.—DANIEL FARBER

MODERN TESTS ANSCO'S NEW SUPER HYPAN



Fast (exposure index 500) black-and-white film has quality plus speed.

ANSCO NOW HAS a superfast black-and-white film of its own. Super Hypan will be available in 35mm, 120 and sheet film sizes.

Perhaps the most significant development indicated by the introduction of Super Hypan is that Ansco, in its instruction sheet, recommends the use of the effective exposure index rather than the American Standards Association index (500 daylight and 400 tungsten instead of ASA 200). This is in line with the new trend of rating film speed at a point which will produce high speed combined with optimum negative quality. Here's the reason for this new trend: the American Standards Association exposure index, even with normal development, often leads to overexposure. Coarse grain and unsharpness of image can result. The ASA index contains a safety factor to allow for possible errors in exposure and equipment. However, the shortest exposure allowable for superfast films will produce a finer grain, definition and gradation.

Ansco's recommendation of effective exposure index is definitely a step in the right direction and will bring users of this film better results.

Super Hypan, when used with an ASA-calibrated exposure meter set at 400 to 500, will be an ideal film not only for available light photography, but also for any occasion when higher shutter speed or depth of field is needed. Photographers who were not completely satisfied with this film's nearest relative, Ansco Triple S Pan, will find Super Hypan better in terms of grain, gradation and particularly definition. According to an official in charge of research and development at Ansco, it also responds better to electronic flash.

For those who prefer to process their own films, Ansco recommends a normal development of 5½ minutes in Ansco Isodol or 4 minutes in Ansco Permadol when negatives are exposed according to the effective exposure index of 400 to 500. Ansco also recommends a higher exposure index of 800 to 1000 for flatly lighted subjects having a short brightness scale in conjunction with an extended development in Permadol for 8 minutes. Tests show that while this recommendation is adequate for sheet films and even 120 roll film, soft working fine grain development in such developers as Clayton P-60, Ethol UFG, Ilford Microphen and May & Baker's Promicrol is preferable for use with miniature films. (For recommended developing times with these developers, see Exposure-Development table on *page 58*).

Proper exposure and development are as essential for Ansco Super Hypan as they are for all other superspeed films. The picture *above* was shot outside a New York legitimate theater late at night by Maynard Frank Wolfe. Two exposures were made almost simultaneously, both with Ansco Super Hypan. One film was rated at an exposure index of 400 and developed in Ethol UFG for five minutes. The other film was rated at 800 and developed for eight minutes in Ansco Permadol. The difference between the two negatives is apparent (photographs at *right*).—Y. ERNEST SATOW



Enlarged section of shot shows excellence of film.
Although this highly enlarged portion of the entire picture, at *left*, represents only a tiny portion of the complete scene recorded on 35mm Super-Hypan, you can still see the excellent gradation, sharpness of detail, good grain structure. Film was exposed at index of 400 as recommended, and developed for five minutes in Ethol UFG (see exposure development chart, *page 58*). Negative was shot by Maynard Frank Wolfe with Leica M3, 50mm Summicron lens at f/4 and 1/50 sec.

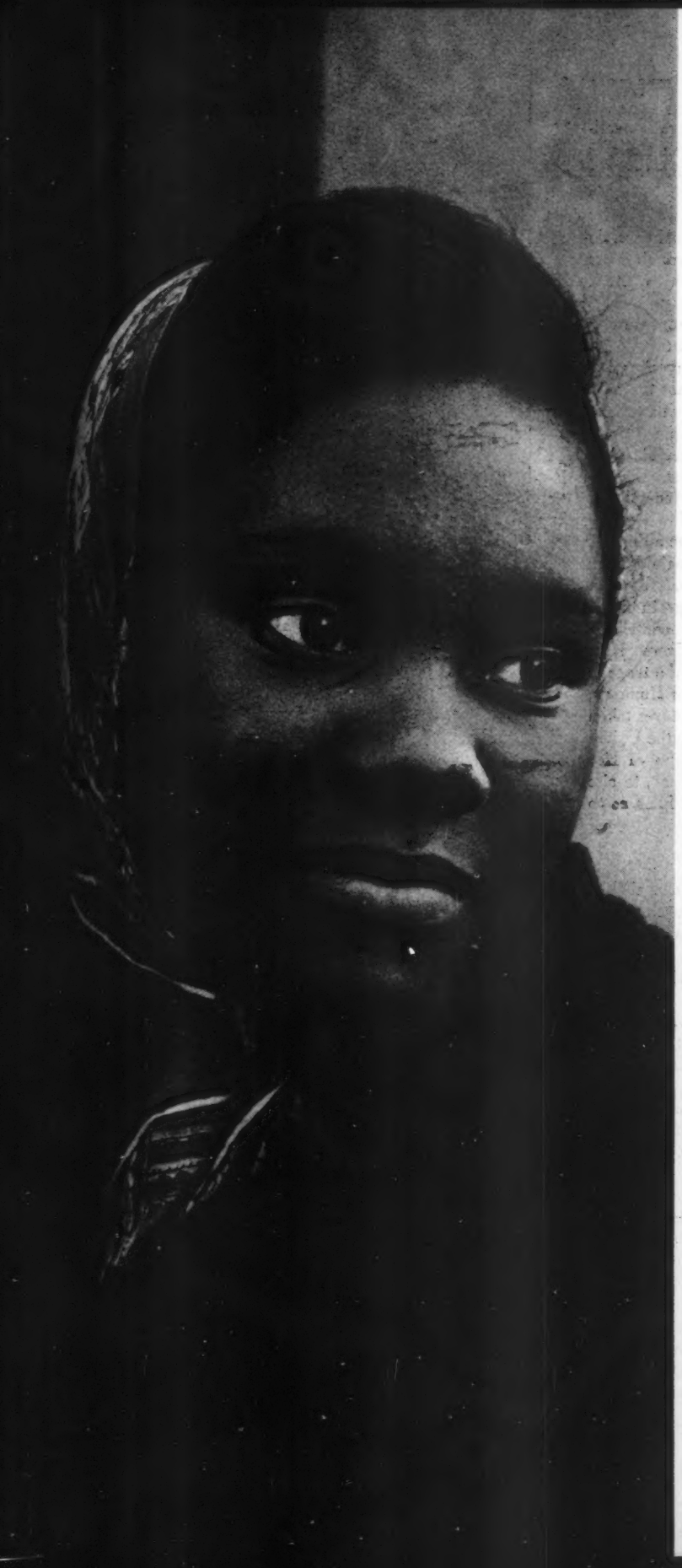


But improper exposure, development can ruin it.
By using a second Leica M3 at almost exactly the same instant on the same scene, at *left*, Maynard Frank Wolfe was able to try "pushed" exposure at index of 800 (f/4 at 1/100 sec.). Film was developed in Permadol for eight minutes. Same small section of scene as *above* was enlarged. Note how combination of underexposure and prolonged development destroys quality of Ansco Super-Hypan. Don't push Hypan further than recommended unless scene is flatly lit. And never overdevelop!

HOW TO USE SUPER-FAST FILMS

With superfast films you can take pictures easily in any light. Y. Ernest Satow tells you how to expose each film and how it should be developed to give you picture quality you would normally expect only from medium or fine-grain emulsions.





INDOORS

How much light do you need to take a photograph? Almost none if you are using Kodak Royal-X Pan, fastest film generally available today (ASA 650, exposure index 1600). Y. Ernest Satow used the weak illumination from the screen of a TV set as the only light for this portrait made at 1/15 sec, and f/4.5! Camera used was new 500C Hasselblad with 150mm Sonnar lens. Film was developed for seven minutes in Kodak DK-60a. With proper exposure and development note how even this film produces good grain structure, fine resolution and excellent gradation. Royal-X Pan is not available in 35mm yet, but you can get it in 120 size.

OUTDOORS

Not all superfast films work well in daylight. Many become dense and grainy no matter what the exposure. However, Satow found Perutz Peromnia 25 (ASA 250, exposure index 800) excellent outdoors. Here is approximately one-third section of a full 35mm negative made on Peromnia 35mm film developed in Ethol UFG for seven minutes. Exposure was 1/60 second at f/5.6 with Leica M3, 50mm f/2 Summicron lens. Resulting picture quality is excellent. Satow feels that Peromnia 25 is the best film if you must shoot both indoors and out without reloading.

THE WHOLE STORY, TURN PAGE

HOW TO USE SUPERFAST FILMS

ONLY A FEW years ago the fastest film generally available was rated at ASA 100. Today Eastman Kodak's Royal-X Pan is rated at ASA 650. If we realize that the American Standards Association exposure index is arrived at by dividing the inherent sensitivity of film by four, we find that the film has an astronomical possible exposure index of 2,600. This, just four years after the introduction of Kodak's epoch-making Tri-X, ASA rating 200!

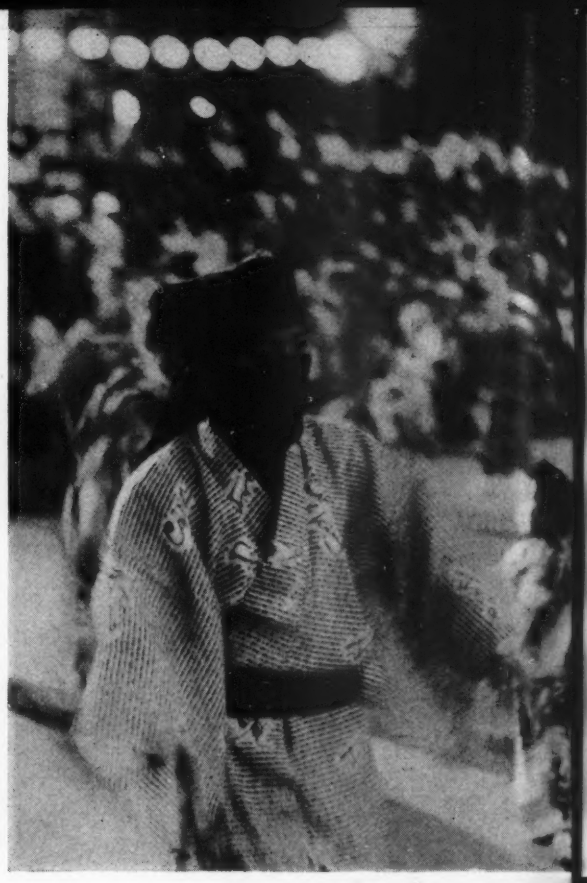
Counting Tri-X, we can now choose from among eight different so-called superfast films. With these films we can photograph anywhere in almost any situation in practically any light. Extreme speed is not the only claim of these films. In terms of quality, they have been so improved that with some (notably Agfa Isopan Ultra), the resulting photographs closely resemble those obtainable with slower films. This contrasts sharply with the results from fast films of a few years back, which tended to be grainy and unsharp. Now Agfa is even talking about "contour sharpness" (the ability of film to separate a figure sharply from neighboring areas) in its advertisement of Isopan Ultra. This term is generally used for thin emulsion, fine-grain films.

These ultra high speed films actually contribute greatly to better picture quality under adverse light condition. The memorable photographs of the tragedy of the Andrea Doria, the dramatic revolt in Hungary, the recent illness of the President or the pictures taken by Burton Glinn of Queen Elizabeth's visit to the United States (particularly the beautiful photograph of Her Majesty taken at the Ball with a 300mm lens), to cite some examples, owe as much to these fast films as to the photographers themselves.

What films are available

Now let's take a good look at the films available. The following foreign films have arrived from abroad: Gevaert's Gevapan-36 (ASA 250) from Belgium, Ilford's HP-3 (ASA 200) and HPS (ASA 400) from England, and Agfa's Isopan Ultra (approx. ASA 160) and Perutz's Peromnia 25 (approx. ASA 250) from Germany. In the U. S., beside Kodak's Royal-X Pan (ASA 650) and Tri-X (ASA 200), Ansco now has its version of high speed black-and-white film, Super Hypan (see *pages 52* and *53*). (DuPont's SX Pan, a favorite of so many, is now temporarily discontinued, though the movie film, Superior No. 4, may be successfully substituted. This is available through movie supply houses in 100-ft. rolls.)

All these films have the advantage of high speed. But they have limitations as well. Photographers who require materials that will yield the finest grain, best possible resolving power and gradation should steer clear of them. For normal daylight shooting, slow to medium speed films are preferable. The reason: Undeniably the faster films have inherently coarser emulsion grains and inferior resolving power. Photographs that depend on technical excellence, texture, pattern and design often cannot be successfully produced with these films.



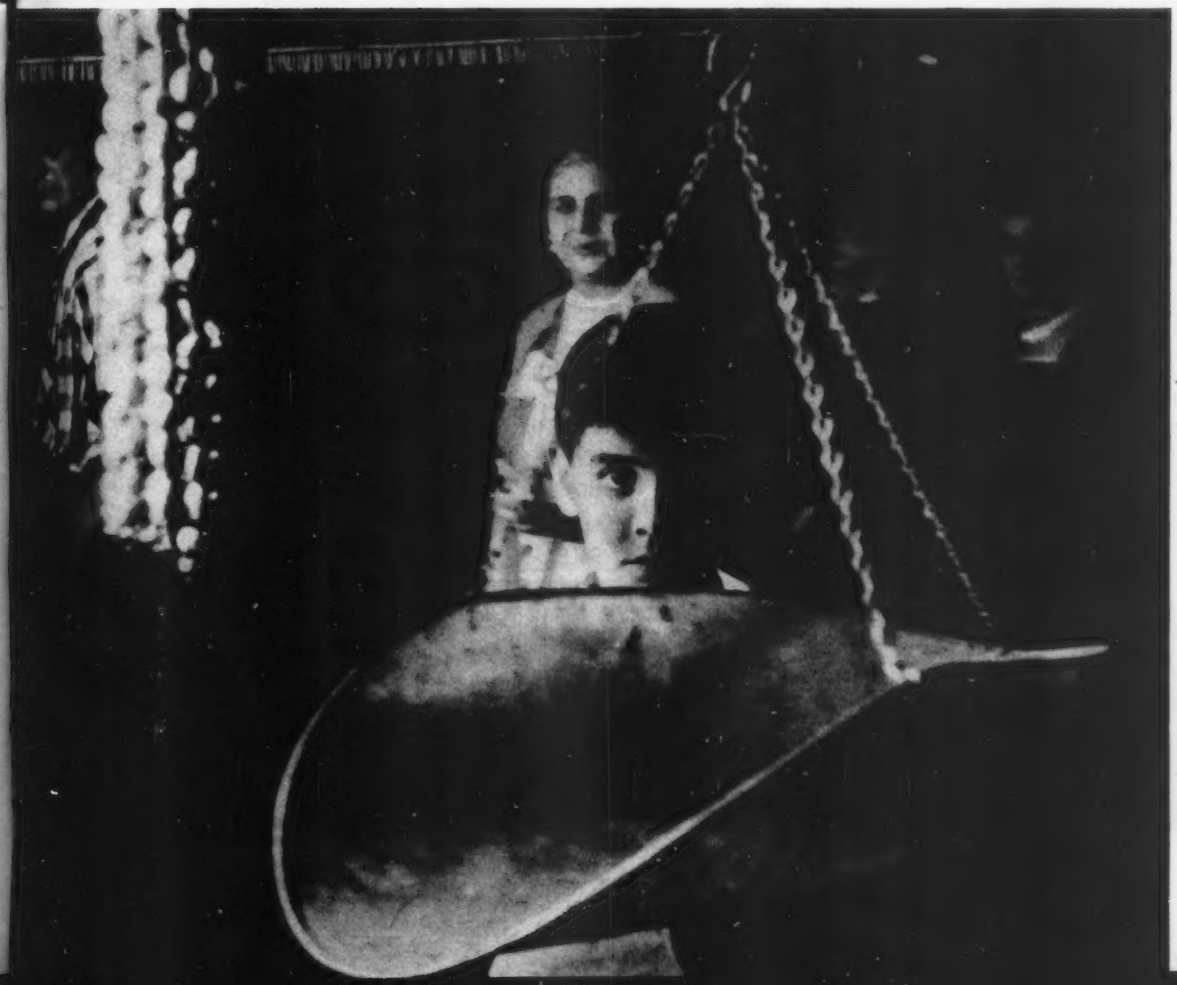
EXPOSING FOR DARK TONES: Exposure becomes a problem when a film is used at an extreme exposure index. There is practically no leeway for underexposure. Prolonged development will only block up the highlights. Examine your subject carefully. Here the dark tones, the dark shadow detail, the face and scarf are of importance. The highlights are not important at all. Reflected light measurement was made for dark tones only. Highlights blocked up but resulting high key effect in background added to picture interest. With high exposure index, only expose directly for shadow detail or dark tones if you are sure that importance lies solely in this dark range. Here exposure turned out to be 1/30 second at f/2.8. Tri-X was developed 14 minutes in Promicrol.

WHEN TO COMPROMISE: In many scenes you'll want good detail in both highlights and shadows. Here at an Italian street festival, with very contrasty lighting, both shadow detail in the boy's face and highlights in the face and woman behind the boy were important. In such a situation you must compromise by taking a reading from important highlight area, necessary shadow area, calculating exposure directly between the two extremes. With Kodak Tri-X rated at index of 800, 35mm film exposed at 1/30 sec. and f/3.5 was developed in Promicrol for 13 minutes.

Here are three different ways to read your exposure meter with superfast films. Subject matter determines which one you should use.



EXPOSING FOR HIGHLIGHTS: There's no sense in worrying about shadow detail if it's unimportant to the picture. At times, you may find a subject such as the Japanese girl, in which the highlight area—face and clothes—are obviously most important to the picture. In such cases take a reflected exposure meter reading directly from this highlight area. If you read for the highlights you can be sure of not overexposing them. Your resulting negative will have plenty of highlight detail. Japanese girl was photographed on Kodak Tri-X at f/4 and 1/30 sec. Film was developed 14 minutes in Promicrol.



You must use the most effective exposure and developing combination to obtain the best possible grain structure, sharpness and gradation with superfast films. While there are some *true fine-grain developers* which work well, they reduce the effective film speed as much as 50 percent. This speed loss defeats the purpose of high speed films. Therefore, we must use fine-grain developers that will give us good quality *without* loss of inherent film speed. I have found developers listed in the table *(below)* satisfactory in these respects. But before we get to developing, let's examine the exposure problem.

Exposure must be kept short to obtain fine grain. Overexposure of fast films produces a dense negative. As a result, we get coarser grains, which in turn, as Dr. Edwin Mutter puts it, "have the effect of disrupting the lines of demarcation between areas of different density." This means simply that unsharpness and a loss of fine detail results. In addition, a dense negative requires much more light during printing, which highlights the graininess even further.

In order to minimize exposure, you can raise the exposure indexes higher than the American Standards Association indexes. The ASA rating is a very conservative number incorporating the safety factor of 2.5 for possible error in exposure or in equipment. In addition, the actual speed of film (minimum exposure that will produce a "usable" image) is four times faster than the ASA indexes indicate. For those who want the information directly, here is how Eastman Kodak puts it:

"Exposure indexes are numbers assigned to photographic films and plates to aid the photographer in obtaining correct camera exposure. These numbers are derived from, but should not be confused with, film speed. Film speed refers to the inherent sensitivity of the film and is directly related to the minimum exposure which can yield a good print. . .

"In order to allow for possible variations in equipment and in the use of the meter and the handling of the photographic material, as well as for differences in even 'normal' scenes and subject types, the recommended exposure indexes contain a safety factor. Therefore they will, on the average, provide exposures which are somewhat greater than the least possible exposures needed to produce photographs of excellent quality. The size of the safety factor used differs for the various types of materials, depending on their camera exposure

EXPOSURE AND DEVELOPMENT TABLE

Speed Group	Films	Effective Exposure Numbers	Development
ASA 160 –200	AGFA ISOPAN ULTRA ANSCO SUPER HYPAN GAEVERT GEVAPAN-36 ILFORD HP-3 KODAK TRI-X	400-500	CLAYTON P-60, (Diluted 1:2) for 8 to 10 min. at 68°F. ETHOL UFG, for 4 to 5 min. at 70°F. ILFORD MICROPHEN, for 10 to 12 min. at 68°F. KODAK D-76, for 8 to 10 min. at 68°F. MAY & BAKER PROMICROL, for 9 to 11 min. at 68°F.
ASA 250 –400	ILFORD HPS PERUTZ PEROMNIA 25	800-1000	CLAYTON P-60 (Diluted 1:2) for 11 to 13 min. at 68°F. ETHOL UFG, for 7 to 9 min. at 70°F. ILFORD MICROPHEN, for 14 to 16 min. at 68°F. KODAK D-76, for 12 to 14 min. at 68°F. MAY & BAKER PROMICROL, for 13 to 15 min. at 68°F.
ASA 650 –800	KODAK ROYAL-X PAN	1600-2000	KODAK DK 60a, for 5 to 6 min. at 68°F.

Effective exposure numbers are for subjects of normal brightness scale. For flatly lighted subjects double or triple these numbers and increase development about 30 per cent. For subjects with contrast shorten development slightly. During development agitate as indicated in text except with Ethol UFG and Kodak DK 60a. With these, place reels in pre-filled tank and give slow continuous agitation.



IF YOU WANT GRAIN, YOU CAN GET IT

At *left* and *below* are two different enlargements from the same negative. At *left*, nearly the entire negative has been enlarged. Grain is unnoticeable and picture quality quite acceptable. *Below* is a greater enlargement of the woman's face. Quality disappears and graininess is apparent. If you wanted better quality, you could get it by slightly diffusing the print (see text for details). Portrait was made on 35mm DuPont SX Pan.



latitude. A safety factor of 2.5 is used for continuous-tone black-and-white negative material.

"As a result of this safety factor, even if equipment variations or working technique combine to give a full stop less exposure than expected, black-and-white negatives will receive, on the average, slightly more than the minimum exposure needed. On the other hand, if the variations combine to give a stop more exposure than calculated, the negatives will receive about five times more than the necessary exposure. This extra exposure may cause some loss in quality with regard to tone rendering in the picture, and it may also be undesirable for other reasons. . .

"Therefore, the published exposure indexes should be regarded as guides, but if the results consistently indicate that a change would be desirable the photographer should make that change. He can assign indexes that suit his own equipment and requirements. . ."

How high can you rate film?

So let's say we want to obtain a good negative to produce a print of optimum quality from Tri-X. If the normally exposed negatives are developed in Kodak D-76 for a "correct" development time (ten minutes) they will be dense and thus grainy. Instead, let's raise the effective exposure numbers toward the inherent film speed by eliminating the 2.5 safety factor. The normal tungsten exposure index for Tri-X is 160. Multiply this by the 2.5 safety factor. The resulting exposure index of 400 will work well for subjects of normal brightness scale in conjunction with the ten minutes immersion in D-76. This index will produce proper exposure and still give you one stop leeway in both over and underexposure.

However, both exposure numbers and developing times are subject to revision according to subject matter, exposure and processing. For instance, for a flatly lit subject containing large expanses of light middle tones in which there is little or no shadow detail to worry about, you can use a much higher index (800 or even higher in case of film rated at ASA 200) together with an accompanying 30 percent increase in developing time. On the other hand when photographing subjects of extreme contrast in which use of the entire range of the film's latitude is important, you cannot push the film's index too far without loss of important shadow detail. Films used in this manner should receive relatively shorter development.

Kodak and Ansco now publish official exposure indexes much greater than the ASA ratings which photographers may use to obtain best results. For Royal-X Pan, Kodak suggests an exposure index of 1600 instead of the 650 ASA index—with subjects of "normal brightness scale"—(plus normal development of five to six minutes in DK 60a). For a flatly lighted subject, Kodak recommends two to three times the 1600 exposure index, with development up to nine minutes. And Ansco has a Super Hypan instruction sheet in which exposure indexes of 500 for daylight and 400 for tungsten are suggested for *(Continued on page 102)*

HOW TO GET VIEW CAMERA RESULTS WITH 35MM







Brett Weston, master of view camera technique, tries 35mm for a familiar large-camera subject—landscapes.

THE LANDSCAPE and other grand-scale subjects have long been the special province of the view camera and its large negative format. Everyone knows, too, that the swings and tilts of view-type cameras are uniquely suited for certain subject matter. Nevertheless it *is* possible for the 35mm camera user—the vacationer who wants to travel light, or the one-camera photographer who has chosen 35—to come pretty close to view camera quality, *if* he plays his cards right.

When we set out to prove that it *could* be done, we turned to a master of view camera technique, Brett Weston. One of his impressive large camera beachscapes appeared in the February issue of MODERN (*Where I Find My Pictures,* page 80.) Could he duplicate those results on 35mm? He'd never used a 35mm for that purpose before, but he'd try.

A Miranda eye-level reflex with 50mm f/1.9 Soligor lens was shipped off to Weston in Monterey, Calif. He took it and headed for the same Pacific coastline which has many times been the target for his large camera shooting, arriving in early morning when shadows were still long, the brown-green hills huddled in the gathering warmth. He loaded the Miranda with Panatomic-X film, set up his tripod and exposed at 1/25 sec. and f/11 without a filter. Some of the results of that shooting excursion appear in these pages.

Compare for yourself the enlargement at *left* with more familiar Brett Weston view camera results. Note how tonal quality, detail are preserved, even though photomechanical reproduction processes cannot duplicate for you all the nuances of the original print.

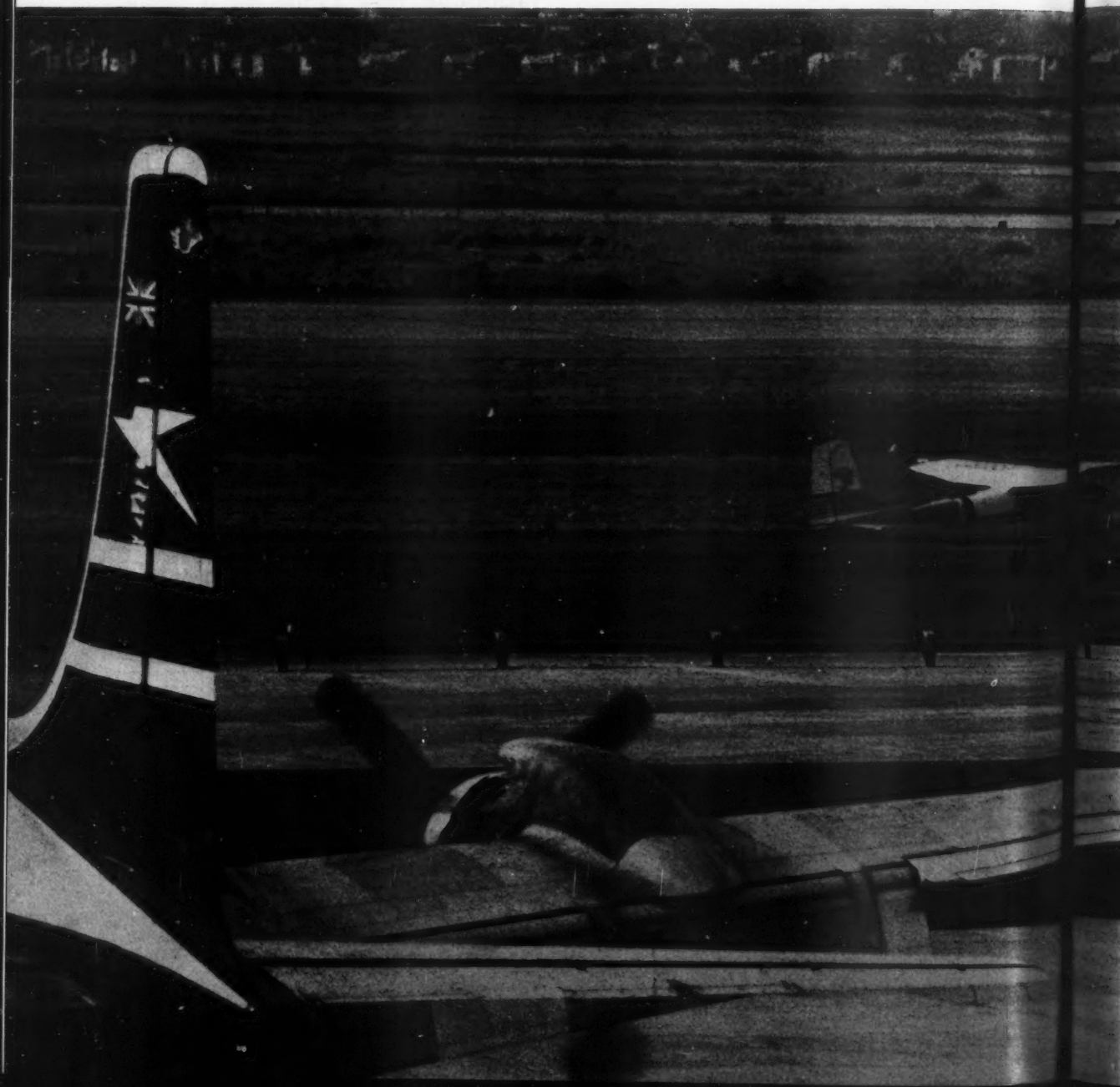
What hocus-pocus makes it possible to enlarge a diminutive 35mm negative to 8 x 10 proportions, and still have it rival the quality of an 8 x 10 contact print? No special formulas, just a few common-sense rules.

First of all you must, of course, have a precision camera with a well corrected lens. View camera results are impossible if a lens is *(Continued on page 112)*

Beachscape, *left*, was enlarged from third frame, *above*. Note foreground shadow detail, brilliant water highlights.

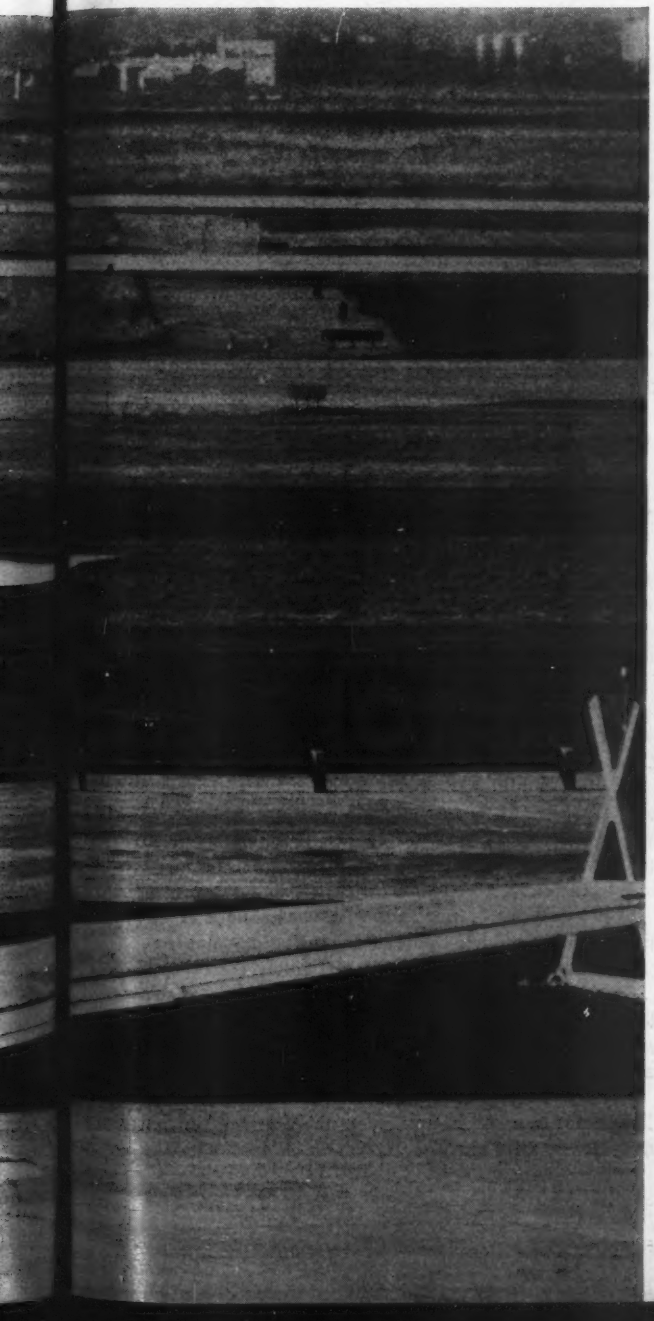
a pro tells how to:

CHOOSE THE RIGHT LENS FOR EACH SHOT



Which lens? Professional Garry Winogrand used 300mm for landscape *below*, and "normal" (50mm) for workman at *right*. Yet the photographer's control of perspective has similar results. In the first, the long lens flattens; in the second, high angle of view flattens, required only 50mm lens.





WHEN WILL the "normal" lens do the job better than any other focal length lens? When will a tele or wide-angle lens *not* do? Under what circumstances would they be a better choice? Questions like these frequently resound on the photographic battlefield. In themselves, they're not new. But still they're of considerable significance to most amateurs who are concerned with choosing the right lens for each new picture.

MODERN assigned the problem to professional photographer Garry Winogrand. Location: New York's International Airport. The orders: shoot, shoot and *shoot*. But use a different focal length lens for each picture situation. And tell us why you made this choice.

Armed with many lenses ranging in focal length from ultra wide (25mm) to ultra tele (300mm), Winogrand shot up about 13 rolls of film over a period of two days.

The airport proved a fabulous overall testing ground. Outdoors there was an expanse of airstrips, parking lots and crazy architecture. Indoors, there were airlines employees, voyageurs, human interest, and again, mad architecture, not to mention those cool mobile sculptures that swing from the ceilings!

The longest focal length lens (300mm) Winogrand used permanently on his Miranda eye-level reflex. The



CHOOSE THE RIGHT LENS *(cont.)*

others, the 135, 50 and 25mm lenses, he used interchangeably on his Leica M3.

During the normal rounds of his professional work, Winogrand uses a 50mm lens, since he feels it covers most of his shooting situations. "Generally I'm hard put to find a reason for using either extreme long or wide-angle lenses—unless there's a particular effect to be made," says Winogrand. "In the case of the airport, the reasons were there.

"Take the overall shot of planes and airstrips" *(pages 62, 63)*. "Sure, it could have been interpreted, perhaps more realistically, by using a 50mm lens. Or even given exaggerated depth by an extreme wide-angle lens. But there, it seemed to me, was a great chance to *build an illustration.*"

This being an unusual way to describe the making of a photograph, Winogrand explains further that since the big lens will flatten a scene and make all objects, whether near or far, appear on the same plane, you can get wonderfully startling results. "Terrific for design, and often useful in my commercial work," he adds, "because it lets you take the components of the picture and construct a vertical flat facade. But it's special, and shouldn't be overworked."

For similar reasons Winogrand turned his 300mm lens on a porter at the U. S. Customs, *opposite page.* True, the effect is a flattened one. The picture has a great deal of "design." However, since the whole subject area was not so very distant, compared with the airfield picture, the result is different. The shock of compression is not quite so strong. Here, too, the lens has another purpose—of pulling a semi-portrait out of the near distance, and eliminating the surrounding details that would have been taken in with a lens of short focal length. Moreover, Winogrand was stationed in a balcony above him, and had to shoot from a high angle. Thus there was a physical barrier. To get at all close to the subject demanded a long lens.

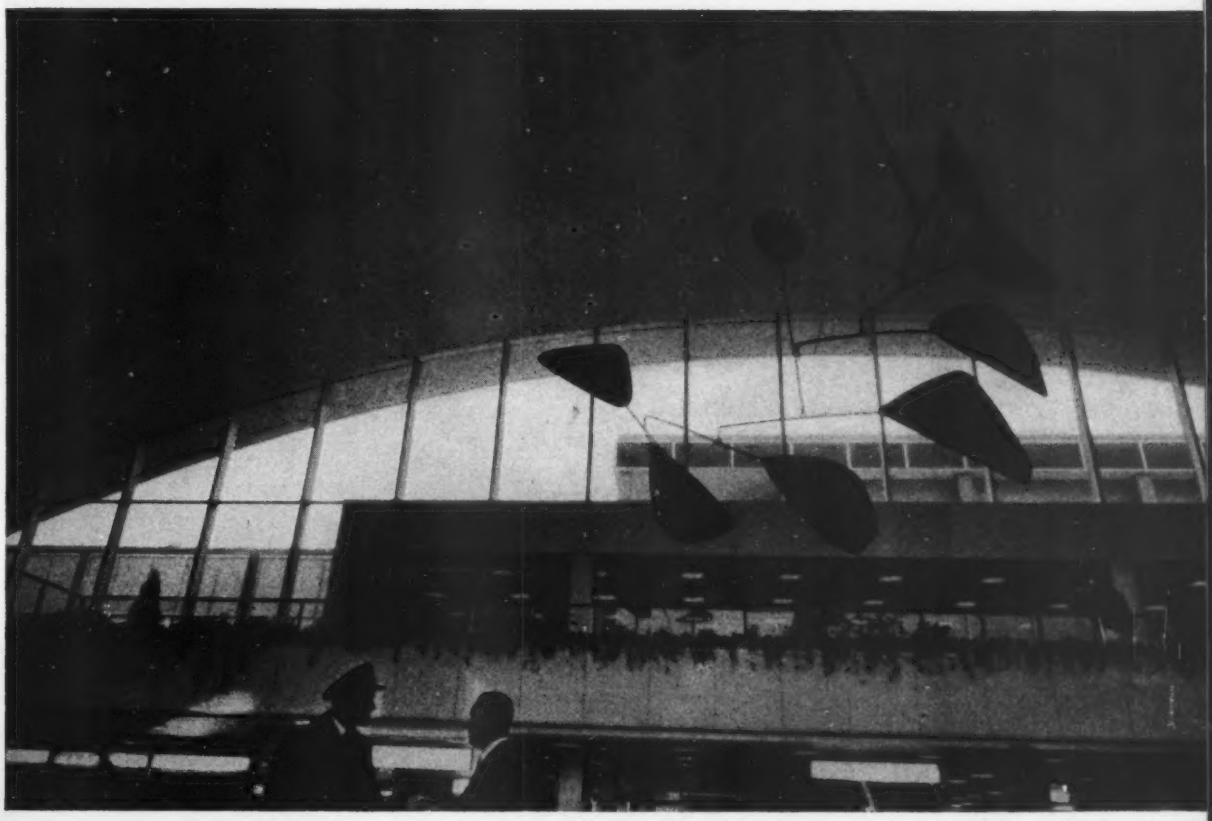
"And speaking of portraits" *(above)*, "here is another example of when to use a longer-than-normal lens. I could have photographed the girl fairly easily with a 50mm. But that would have meant walking in pretty close to her." The lens chosen for that picture or, rather, series of pictures (for Winogrand zipped through some half-dozen exposures at the time he made this shot) was a 135mm. Why? Winogrand explained that he just didn't want to come in any closer than he had to. She was having an animated conversation and ran the

◁ **Medium telephoto (135mm) picks girl out of airport terminal surroundings for informal portrait. Indoor exposures were approx. f/4, 1/25.**

Seen by 300mm lens, not-too-distant subjects such as lone porter in Customs check-in can be isolated to produce large image, simple design—at same time easily be shorn of extraneous details. ▽







◁ **Normal 50mm lens squares the blue-coat circle of terminal police, had sufficiently wide angle of view to take in passers-by if they should (and one did) appear.**

△ **Extreme wide-angle 25mm lens encompasses huge interior area, takes in great part of arched ceilings as well as foreground people, dramatically topples verticals.**

gamut of facial expressions. Winogrand felt that his proximity very well might have made her notice him, and spoiled the spontaneity of her mood. At the same time, he didn't need to be far enough away to warrant the use of the 300mm.

"No matter what the picture, you have to *plan for the effect*," urges Winogrand. "For me, it's a kind of visual thinking before the exposure is made. For example, how much space do you want to include in the negative area?

"Look at the picture of the man and two figures against a cement strip" *(page 63)*. "As I looked down at them, I visualized a flatness in the picture I was about to make." There was no need to use a long lens to produce that effect. The flatness derived from the angle at which the scene was observed; thus Winogrand shot with a normal lens. The same reasoning applied to his choice of 50mm lens for the picture of the airport police, *page 66*, who chatted almost directly below him, yet not so far away as to dictate a longer lens to "bring them closer" by producing a larger image on the negative. Of course, what really "makes" the picture is the blurred figure walking past the group of cops. "That was part of the planning, too. I had made several shots of this group and knew that sooner or later someone would walk through the picture area. And since I'd been shooting at about 1/30 sec., I knew that any motion—particularly horizontal motion—would blur and give more excitement to this otherwise static scene."

There are ways other than use of ultra long lenses, slow shutter speeds and blur to incite visual excitement. Winogrand had on reserve a 25mm lens with which he made many interior shots such as the one *above*. "It has a tremendous angle of view—one which took in all the things I wanted to show in the picture: the design of the interior, the mobile and some of the human interest that was going on inside this huge structure." Toppling verticals in this case emphasized the feeling of the location and gave it an exaggerated height and width—a kind of dizzy quality. In many instances distorted lines will act to a disadvantage. When this happens, careful cropping in on the sides of the picture will often be a corrective measure.

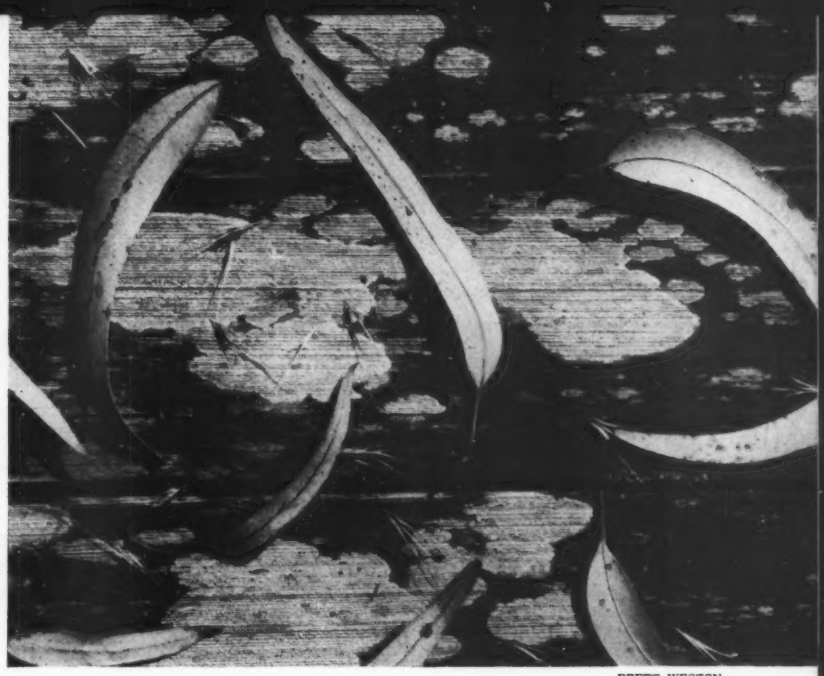
But, as Winogrand says, "This is the sort of thing you must predict, as carefully as you choose your lens and study the situation, before you shoot."—THE END



HAROLD FEINSTEIN

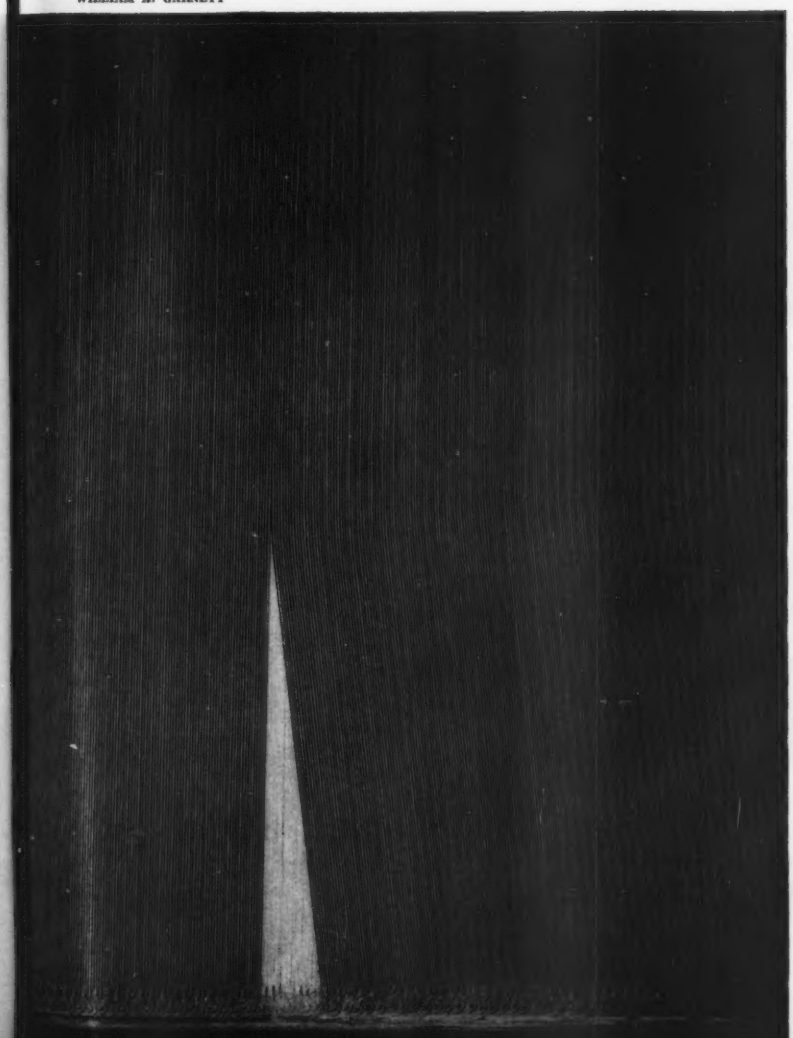
TEXTURE: KEY TO 3 DYNAMIC PICTURES

SUBJECT: Almost everything has texture. We can see the texture of sand, of skin, of weathered wood; but the surface of the earth viewed from a distance and the surface of an egg seen close up have texture too. Shooting distance is dictated by the size of the objects making up the texture of the subject. Face, *opposite*, has texture in skin and in eyebrows, and was shot from close in. But aerial of plowed field, *below*, was taken at an altitude of 1,000 feet. Actual size of ridges, rendered here as texture, is enormous in comparison to the pores and hair which give similar effect in portrait on the *opposite page*.



BRETT WESTON

WILLIAM A. GARNETT



SHARPNESS: Maximum resolution of detail is essential for texture —blur and out-of-focus areas are taboo. Best results are obtained by a combination of steady hand, sharp lens and relatively fine-grain film with high resolving power. Definition falls off abruptly at edges of the portrait, *opposite*, because of wide aperture and close-close position of camera to subject. In these edge areas, skin shows no sign of the texture evident in the center of the photograph.

LIGHTING: Your principal control for photographing texture. How can you emphasize the texture of your subject? Watch the light! Be aware of how it falls, of its quality and direction. All of the photographs on these pages were taken in harsh, direct light. In the portrait, *opposite*, light from floods placed on each side of the subject skims the surface of the face. The pitted appearance of the skin is exaggerated by contrast in minute light and shadow areas. Aerial, *left*, is illuminated from the side, with direct sunlight hitting only the tops of the ridges and leaving the furrows completely in shadow.

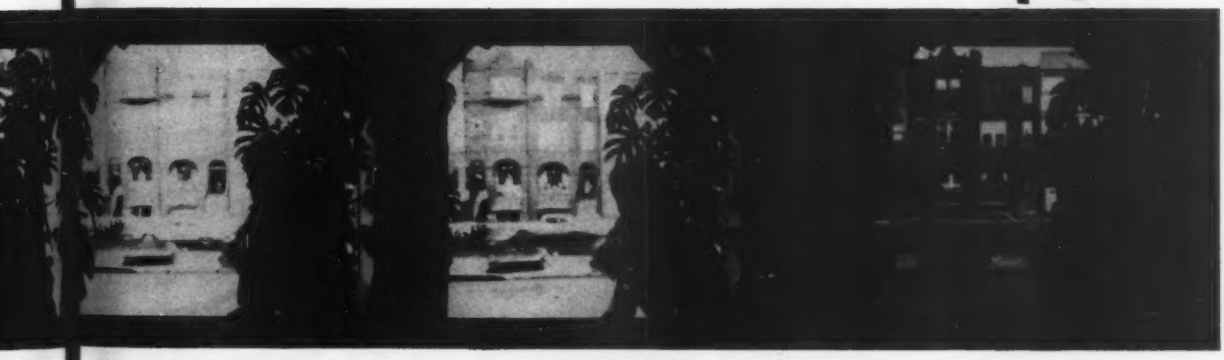
IS THERE ONLY ONE PERFECT EXPOSURE?



f/5.6 AT 1/2 f/5.6 AT 1/5 f/5.6 AT 1/20



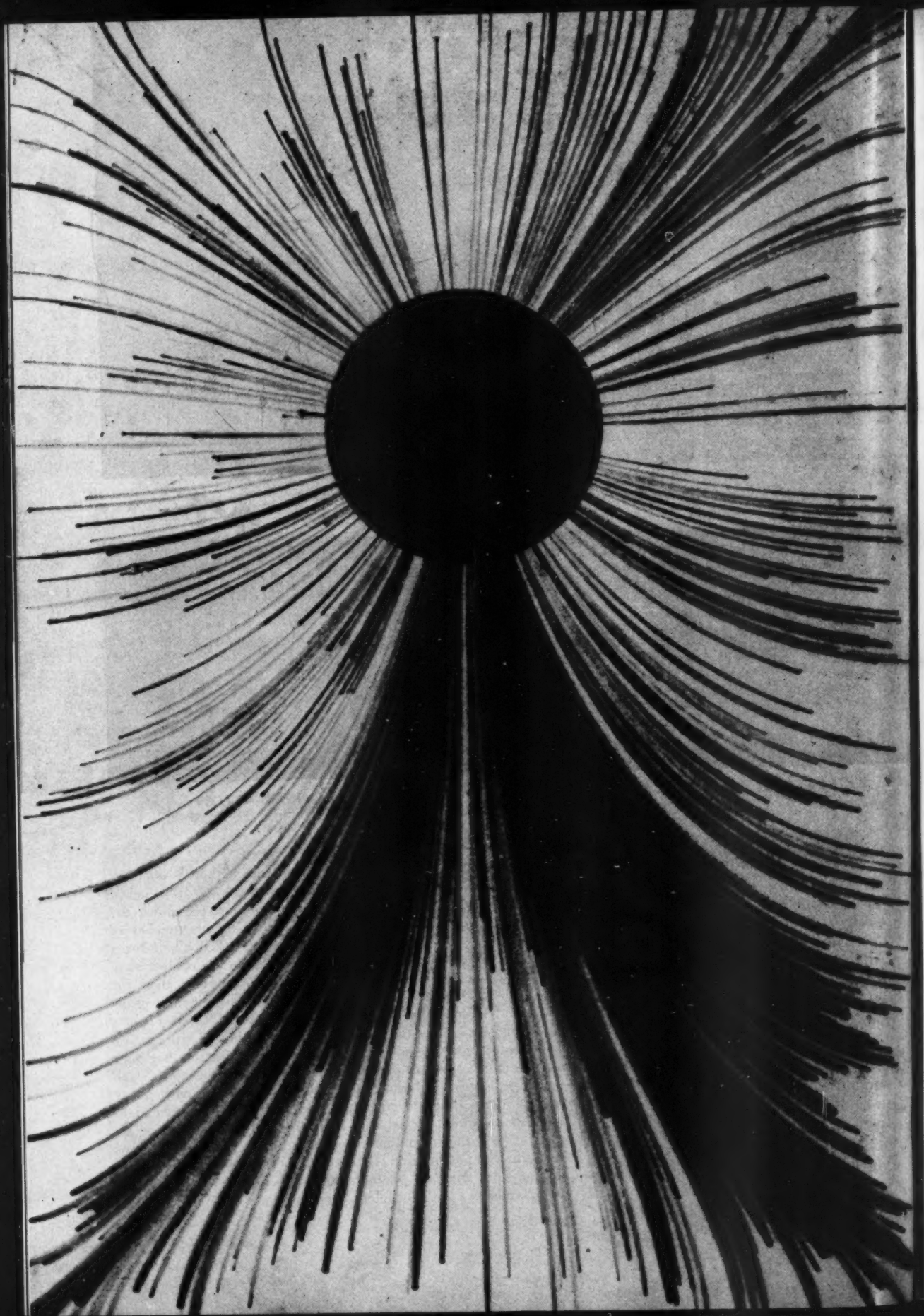




f/5.6 AT 1/50 f/5.6 AT 1/60 f/5.6 AT 1/200

Photographer Jerry White posed model in front of window where considerable difference existed between indoor and outdoor illumination, used Hexacon 35mm camera with Angenieux 35mm f/2.5 lens to make picture series *above*. Latitude of Plus-X film rated at 80 ASA allowed acceptable enlargement of widely different exposures. Which is "perfect?" Or is either? Or would you prefer some other mood? Some other effect?

PERFECT EXPOSURE is a phrase bandied about with authority wherever people with cameras congregate. But what, exactly, is it? In technical and objective terms we can certainly seek out and pin down the "perfect" negative or exposure—and find a considerable number of technicians to agree with us. However, suppose we asked a half-dozen photographers to select the "perfect" exposure from the contact strip *above*. Might not each choose a different one? Subjectively, then, for the viewer the perfect exposure is the one which evokes the most pleasing response. The careful photographer can evaluate his material *before* he shoots and expose for the mood or idea he wishes to express. His controls are lens aperture and shutter speed. In combination they offer almost unlimited variety of pictorial effect. It's the photographer's job to know these controls and what they can do for him. This is particularly demanding of his skill and creativity when differences between highlight and shadow areas are extreme, as on these pages. He must use his exposure meter with care and interpret its unthinking response in terms of the picture he has in mind. Is there one perfect exposure? We say no. In the final analysis, photographic perfection, like anything of beauty, is in the eye of the beholder.—THE END





Snail's Tongue photomicrograph by Dr. D. W. Fawcett

WHAT IS THE NEW LANDSCAPE?

IN A NEW BOOK, GEORGY KEPES SUGGESTS THAT SCIENTIFIC PHOTOGRAPHY IS AN ART IN ITSELF.



Lichtenberg Figure photographed by Prof. A. R. von Hippel

"RAPID EXPANSION of knowledge and technical development has swept us into a world beyond our grasp; and the face of nature is alien. . . . Like the forests and mountains of medieval times, our new environment harbors strange menacing beasts: invisible viruses, atoms, mesons, protons, cosmic rays, supersonic waves.

"The new world has its own dimensions of light, color, space, forms, textures, rhythms of sound and movement—a wealth of qualities and sensations to be apprehended and experienced."

This is the new landscape of Georgy Kepes—the landscape of art and science.

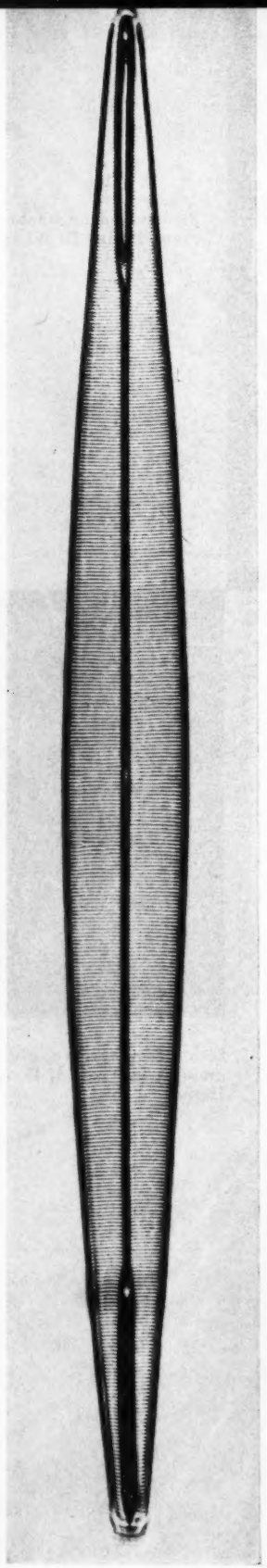
In an outstanding new contribution to photographic literature and thinking (*The New Landscape*, published by Paul Theobold and Co.) Kepes has assembled 452 images on 384 pages to bear witness. If you have the ability to be mesmerized by imagery alone, few experiences can be more rewarding than a journey through this book. Its pages are far too rich an experience to be missed by any understanding photographer. Here are the strange menacing beasts, and beautiful ones they are—what dramatic symmetry in a photograph of a fluid mapper pattern, precision on a snail's tongue, drama in a pattern of sparks.

The New Landscape will not come cheaply, alas. It is handsomely printed and handsomely priced at $15.50.

Kepes, Professor of Visual Design at the Massachusetts Institute of Technology, is not concerned solely with presenting photographic configurations for the amusement of the viewer. He indicates with some alarm the events that have led art and science down separate paths oblivious or antagonistic to each other.

"Because our modern specialization so often separates artist and scientist,

◁ Fluid Mapper Pattern photographed by Prof. A. D. Moore



neither is fully aware of the other's work. Both reach beneath the surface phenomena to discover basic natural pattern and basic process, yet the scientist expects the artist to interpret literally and the artist expects the scientist to think mechanically."

In *The New Landscape* Kepes effects a marriage between the reluctant scientific bridegroom and the recalcitrant artistic bride. They are wed insolubly—by photography.

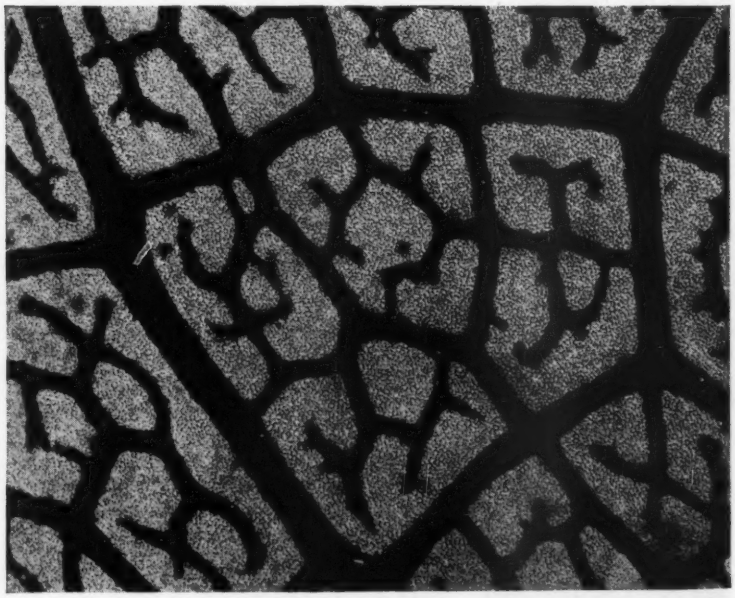
Although Kepes explains that "this book is meant to be looked at more than read" and "the text of the book is not its message," a reader cannot ignore the brilliant essays assembled with the pictures. Naum Gabo writes on Art and Science, Richard Neutra talks on the Inner and Outer Landscape. Other contributors are Jean Arp, Norbert Weiner, Fernand Leger. Each is concerned with the ability to see the new landscape and to understand it. You will not skim through the Kepes book in thirty minutes. It is a storehouse of ideas to be revisited.

"The visual and verbal statements neither parallel one another in exact correspondence nor follow one another in a strict casual chain," explains Kepes. "They complement one another in an interwoven sequence. The structure builds, then, as the observer proceeds from one experience to another, and finally a new aspect of perception is outlined. Scientific and artistic insight fuse, creating by their interplay a basic type of experience—neither science nor art, but a comprehension that has both the character of information and the quality of poetic vision."

The vast photographic sweep of electronic micrographs, photomicrographs of leaves, flow diagrams of a water table coupled with the perceptive verbiage of the contributors will undoubtedly prove more a puzzle than a joy to many photographers. Often, photographically speaking, we see the world no farther than our own nose. We photograph what is at the tip of it alone. We admire the works of photojournalists appearing *(Continued on page 92)*

Amphipleura Pellucida photomicrograph by Max Poser

Cleared Leaf photomicrograph by Prof. I. W. Bailey ▽



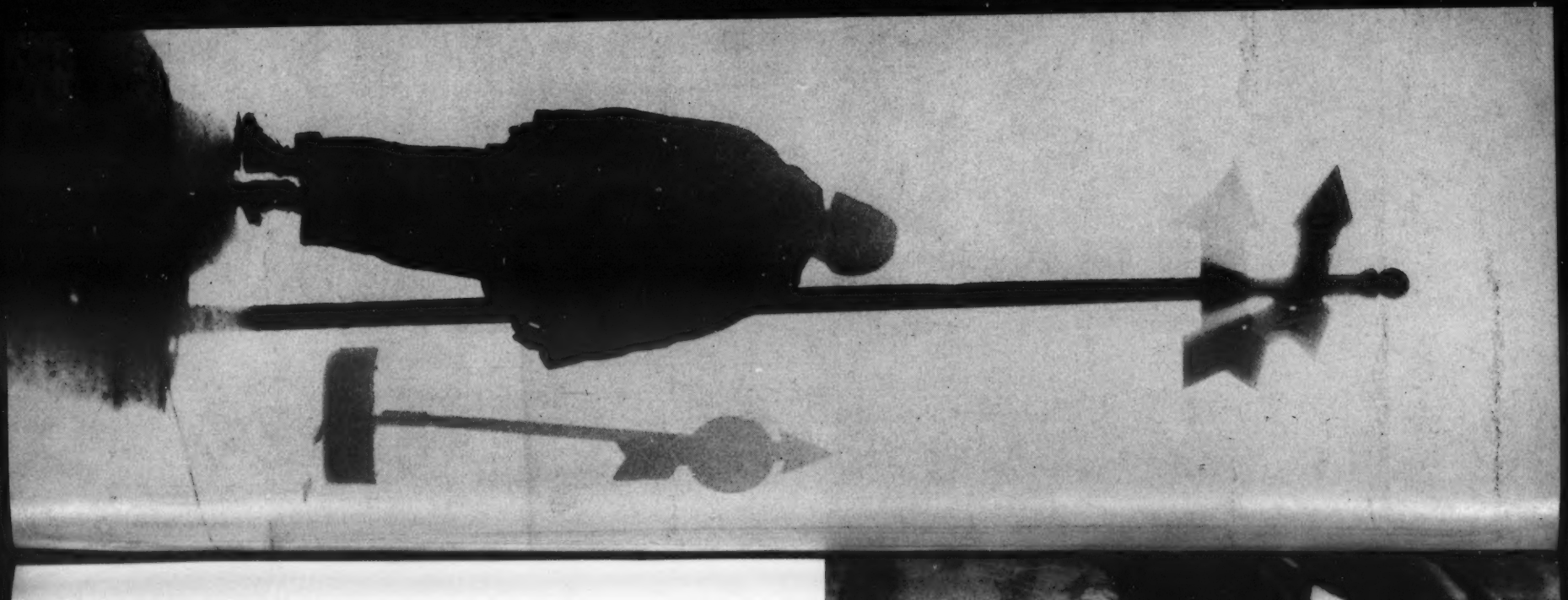


Lily radiograph by Eastman Kodak Company

Glass Fracture photograph by Armour Research



DISCOVERY *no. 33*





MIKE SHIFFRIN

WHAT MOVES a photographer to take a picture? Why does he respond to one subject and not to another? What a photographer sees in his subjects—and his choice of subject matter—can be the key to his approach. This month's Discovery, Mike Shiffrin, photographs everyday situations. Any city dweller may often pass—and bypass—a playground, boats moored at a dock, or a tired pedestrian on a street at night. But Shiffrin stopped and looked at these ordinary and easily overlooked situations—he stopped and he photographed. What he saw in each case was distinctly his own. Violence was spied in children at play and this impression frozen in an angular and geometric composition, *above*. The loneliness of a city night was expressed by the posture of the figure and the misty vacuum of fog filled street *opposite*. Boats, *opposite*, suggest the silence and desertion of the city landscape in winter.

While studying at the Pratt Institute in Brooklyn, N. Y., Shiffrin's interest shifted from fine art to photography. He bought a Rolleiflex, which he still uses, but has gained experience with other types of equipment through his job as assistant to a fashion and advertising photographer. His ultimate goal: photojournalism, the field in which he believes he can best express his photographic impressions of the world about him.—P. C.

Mike Shiffrin takes pictures at all times of day or night, and relies primarily on controls of aperture and shutter speed rather than on "pushing" film to assure printable negatives. All of these photographs were taken with an Auto Rolleiflex on Tri-X film. Boats, *opposite*, were shot at dawn, with an exposure of 1/50 second and f/11; foggy street, *opposite*, was taken at 4 A. M. All illumination is from street lamps over head. Camera was used on tripod, exposure was five seconds at f/8. Children at play, *above*, were shot on overcast day, exposed at 1/100 second and f/8.

MONTHLY CONTEST

MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE $25
SECOND PRIZE $15
THIRD PRIZES $10

WHY IS ONE photograph exciting and different, while another, perhaps of the same subject, is no more than a cliche? MODERN's editors selected the pictures on these pages from hundreds submitted monthly by photographers all over the world. The reasons for their choices are told in the captions, *below* and *opposite*.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger in size, and your name, address and all technical data must appear on the back of each print. No entry blanks are required. Please enclose a *stamped (first class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York, N. Y.



△ **BACK LIGHT** for drama! This month's First Prize winner, Aaron Rosenzweig, of New York City, silhouetted birds in flight against sun and evening sky. Nikon, Plus-X.

CAPTURE RELATIONSHIPS between children by shooting at their level rather than from a high or low angle. Second Prize: Helen Schoenberg, Brooklyn, N.Y. Rolleiflex. ▷



◁ **CONVERGING LINES** of banisters and stairs are effectively used to direct attention to child in doorway. Third Prize: Henry Reavis, Brooklyn, N.Y. Minolta Autocord, Verichrome Pan.

DIVISION OF SPACE is nearly equal—yet composition is not static. Frank Cancian, of Stafford Springs, Conn., used Nikon S2 camera and Plus-X film to shoot Third Prize winner. ▽







TO PHOTOGRAPH DESIGN you may need patience. Third Prize winner Samuel P. Haberman of New York City, waited on apartment house roof, shot when horse and rider were in proper relationship to trees. Rolleiflex 2.8D.

What's Ahead?

by LLOYD E. VARDEN

Concerning attempts to measure picture quality. Are experimental psychologists making progress?



About two years ago I discussed in this column certain aspects of the problem of *measuring* picture quality and pointed out particularly the extreme complexity of measuring human judgments from data obtainable in the physical stimulus. I had not expected to write again on this subject but was tempted to do so upon reading a fairly new book, *Sense and Nonsense in Psychology*, by Dr. H. J. Eysenck (Pelican Book A385, 1957), which contains an interesting chapter on the psychology of aesthetics. Dr. Eysenck has rather strong views on the subject and doesn't hesitate to offer critical arguments against much of the work done in psychology toward the development of formulas or laws that purport to give a measure of aesthetic quality. Nonetheless, he appears to be opposed to the idea that formal laws cannot be discovered. He believes that eventually we shall know enough about the way the human brain functions to be able to predict quality judgments in art and music. But he insists that very little can be accomplished in this direction until the muddle-headed thinking on the subject now existing is abandoned.

People's opinions hard to change

People in general dislike giving up pet fancies, even when they are not based on objective facts. Furious discussions arise whenever it is suggested that art in any of its forms can possibly be subject to scientific scrutiny. The very idea is abhorrent to most people, definitely to artists themselves. Subjectivity, it is argued, is the complete governing factor in all art appreciation. Yet it would seem that people who take this unshakable stand could understand that there must be some definite relationship between what we see or hear and factual evidence. But Dr. Eysenck is compelled to state that "there can be little doubt about the hostile reaction which psychology has experienced on all sides when it attempted to introduce scientific methods into the study of aesthetics."

Perhaps some of this hostility is due to the shortcomings of ill-defined theories proposed by psychologists in the past. And also to the widely divergent views held among scientists and different schools of psychology. Let me give a few examples.

The Birkhoff theory

Not many years back the Harvard professor, George D. Birkhoff, published a weighty tome entitled *Aesthetic Measure* in which he gave a general formula for the measurement of works of art. This formula contains three elements supposedly related to three phases involved in aesthetic experience, defined as follows:

1.) A preliminary effort of attention necessary to the act of perception which increases in proportion to what Prof. Birkhoff called the *complexity* (C) of the object.

2.) The feeling of value or *aesthetic measure* (M) which rewards this effort.

3.) The recognition that the object is characterized by a certain harmony, symmetry or *order* (O), more or less concealed but necessary for aesthetic effect.

Thus, following the art axiom "unity in variety" he believed that aesthetic feelings arise primarily because of an unusual degree of harmonious interrelation within the object. He believed the three variables, M, O and C to be measurable and related them in a formula as follows:

$$M=\frac{O}{C}$$

He defined in considerable detail how complexity elements could be measured—vertical symmetry, equilibrium, rotational symmetry, angles too near zero or one hundred and eighty degrees, etc.

It was unfortunate for Birkhoff, in view of the great amount of effort he put into the work, that the formula did not perform well when put to test. He had bungled on accepting certain concepts as factual, apparently in ignorance of experiments showing them to be nothing but wishful thinking on the part of artists. Basic to his formula, for example, is the concept that the eyes scan an art object in a particular successive pattern. Experimental psychologists know this not to be true. The eyes jump from point to point, resting for brief but varying time intervals, and certainly follow no regular pattern.

Dr. Eysenck took the trouble at least to test Birkhoff's formula in a long series of experiments. He arrived at the surprising conclusion that the formula itself is wrong. If anything it should be M = O x C, not O/C. All of which adds up to give the art world ammunition to fight its battle against an analytical approach to aesthetics.

The Gestalt theory

The holistic or *Gestalt* school of psychology gives the art world further ammunition because its theoretical approach to aesthetic measure is contrary to other schools. This inconsistency tends to weaken the opinion that art judgments can be predicted by measurements.

The Gestaltists maintain that complex visual units are not built up from simpler units, rather the complex unit exhibits "emergent" qualities that cannot be predicted from knowledge of the simpler constituents. Dr. Eysenck is not convinced. He sees no reason why experimental evidence on the simple elements of a complex object, if adequately defined and properly measured, will not lead to predictable knowledge of the whole object. He gives some examples, such as showing that color preference tests using single colors give statistical results which correlate well with results obtained when more complex color arrangements are made.

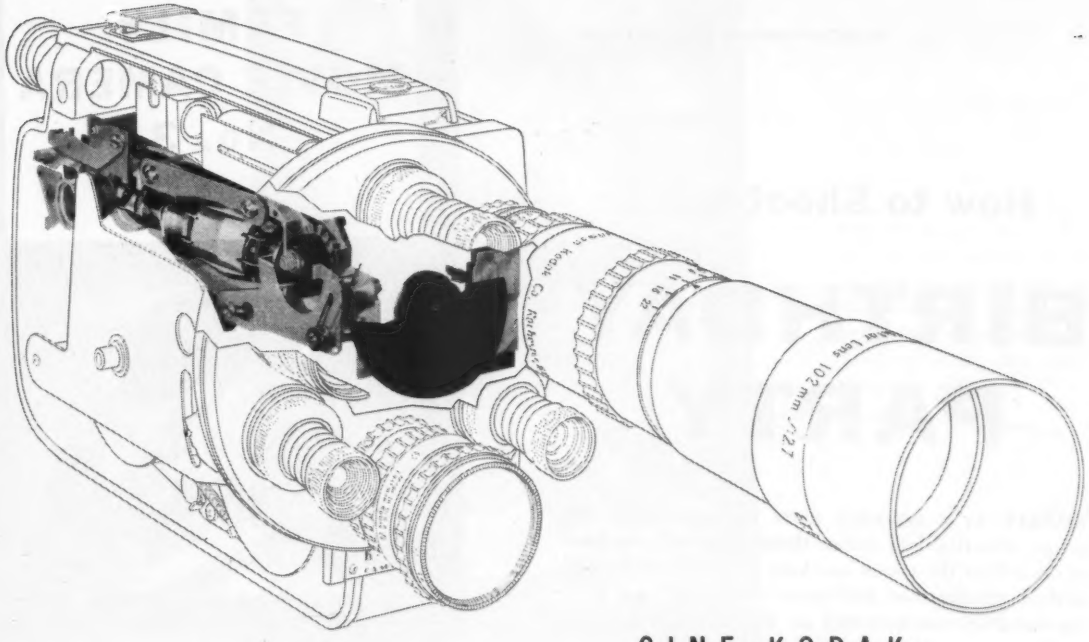
Obviously, the entire question of objective measurement of art objects is far from being settled. But if we ever want to derive a solution we must first accept the possibility that a solution does exist, or *prove* that aesthetics is not subject to scientific analysis. The answer will undoubtedly be long in coming, one way or another.—THE END

Free Literature

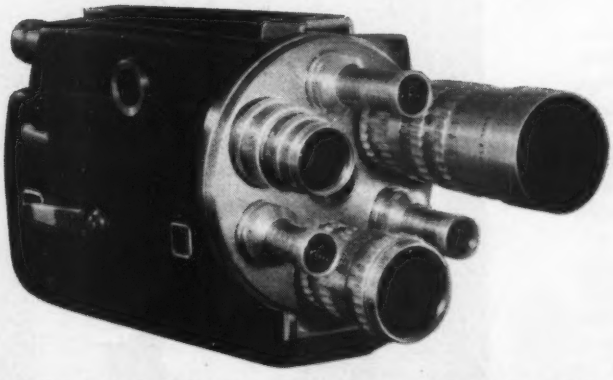
In a 14-page illustrated booklet, the manufacturers of the **GaMi 16** subminiature camera have described their many other products, among them, their enlarger, daylight developing tank, spoolwinder, cartridges, copying outfit, close-up lens, frame viewer, telephoto lens, microscope adapter, flash attachment, film cutter and carrying case. For your free copy, write *GaMi Corp., 452 Fifth Ave., New York 3, N. Y.*

The Massachusetts Dept. of Commerce has just published a folder entitled **Photoscenic Massachusetts.** Illustrated in both black-and-white and color, this brochure aims to give the traveler a list of the outstanding photoscenic potentials in every region of the state. For your free copy, write to *Mass. Dept. of Commerce, 334 Boylston St., Boston 16, Mass.*

The sixth in a series of **Camera Club Guides** entitled "Drafting a Club Constitution and By-Laws" was prepared by the PSA and is now available. The four-page pamphlet contains a constitution and by-laws which can be used by most newly formed groups. For your free copy, write *Fred W. Fix, Jr., 5956 Sheridan Rd., Chicago 40, Ill.*



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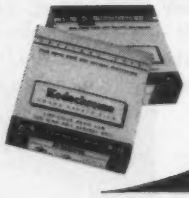
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The Cine-Kodak K-100 Turret Camera with a 25mm *f*/1.9 Ektar Lens lists for $337. K-100 single-lens model with *f*/1.9 Ektar Lens lists for $299, accepts other lenses. If you prefer magazine loading, see the Cine-Kodak Royal Magazine Camera. Be sure to see the Kodascope Pageant Sound Projectors which match the K-100 for steadiness in projection. Most dealers offer convenient terms.

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Technical Assistance By Morris H. Jaffe

How to Shoot a . . .

BIRTHDAY PARTY

FRANKLY, AT A BIRTHDAY party the kids supply the script, direction and action themselves—all you have to do is light the scenes and keep your camera trained in the right direction. But unless you handle your lighting carefully you may end up with the stilted scenes you've seen in *other* people's birthday movies.

Once you throw hot, glaring lights on a group of children, the party—and movie making—stop being fun. Actually, you can make most lighting equipment—individual flood lamps in reflectors with clamps or stands, or a barlight—flexible enough to fit into the birthday party pattern without making everyone uncomfortable and unhappy about movie making.

If you anticipate what's going to happen next—getting dressed, waiting for guests, opening the gifts, playing games, and eating the cake—you can design your lighting for the greatest effect and with the least irritation to the guests.

In our script this month, based on a party for a little girl named Pinny, we've incorporated three types of lighting you may want to try yourself—available, bounce, and direct light.

You can film some of the shots that you'll need to tell a complete story before the party even begins. So load your camera with tungsten-type color film while your youngster gets dressed and start shooting, using an exposure meter or the guide on your barlight for correct exposure.

You can shoot an opening scene showing party preparation, similar to shot No. 1, *this page*, with either a barlight or separate floods in reflectors. Aim one flood at the youngster to add highlights to her hair, another one at her mother, and a third to light the background. A barlight and camera mounted together give you somewhat less control over deep shadows and can prove uncomfortable to your subject when you move in for a close-up. Try placing the barlight on a tripod, positioned slightly to either the right or left of the scene, so that shadows fall outside the camera range. You can safely hand hold the camera for shots with the normal or wide-angle lens without getting shaky screen images. However, *(Continued on page 96)*

FAMILY MOVIE CAMERA No. 3









Use direct light for scenes of short duration. But keep lights back far enough for comfort. Don't move in with a barlight and camera combination for extreme close-ups. Keep introductory scenes fairly short so that film moves quickly to main action.

Available light from a window may be strong enough for color. Shadows can be lightened with one flood lamp, but place it back far enough to avoid spoiling natural effect. Shoot with 85 filter if camera is loaded with tungsten film.

Scene covering two rooms can be evenly lit with main light at the camera and two additional lights out of camera range in the background. Barlight may leave background too dark compared to foreground.

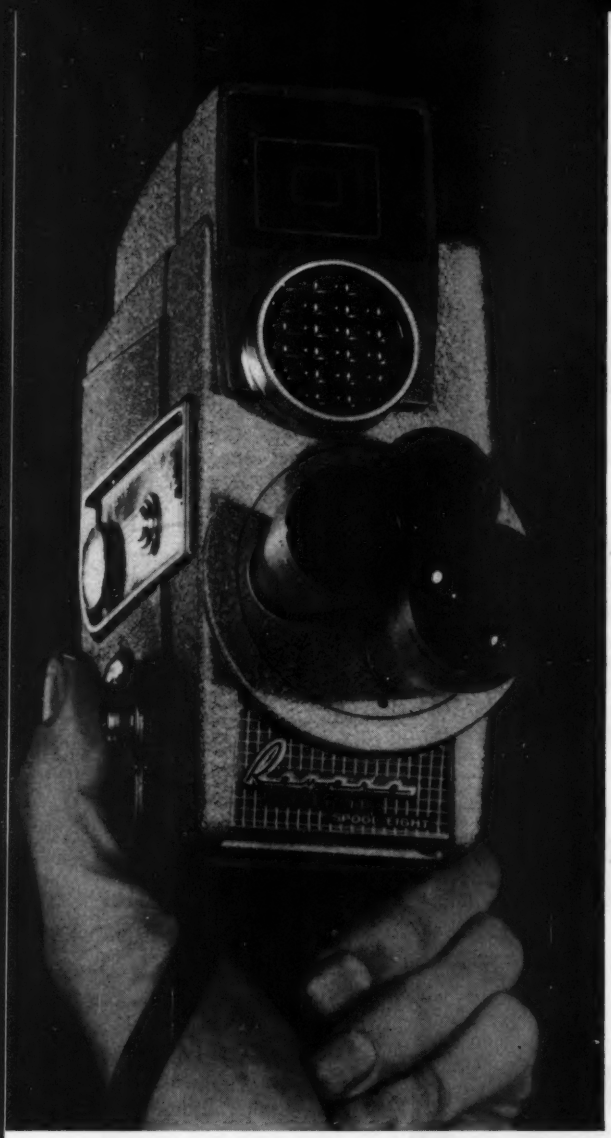
Low angle and direct light combine to make effective shot. It might be a good idea to brief first guest on the scene and have him repeat entrance, but avoid unnecessary direction.



Shot No. 5 could be made with either direct or bounce light. However, bounce light helps put guests at ease and they tend to accept the lights as a normal part of the illumination. Low angle in shot No. 6 emphasizes relationship between mother, child and cake; also adds change of pace.

You add variety to the cake sequence with a close-up that logically follows shot No. 6. Incidentally, bounce light won't wash out effect of lighted candles but direct flood will. Cake and tablecloth also reflect light into shadow areas of subject's face.

While high or unusual angles are fine, try seeing a birthday party the way a youngster sees it, and shoot it that way. A high angle, as in shot No. 8, helps cover several subjects in tight quarters, and an occasional stand-up shot, No. 9, won't spoil your film. Close-ups help hold a film audience's attention more than a parade of trick shots.



Revere Eye-Matic is the first automatic exposure camera with a three-lens turret. Tele and wide-angle converters change focal length of normal 13mm f/1.9 lens.



Lining up red dot on dial, *right*, with red arrow sets the camera for automatic operation. Dial also controls diaphragm for manual exposure or for fades.

8MM REVERE EYE-MATIC FEATURES:

AUTOMATIC EXPOSURE PLUS TURRET

THE REVERE EYE-MATIC 8mm movie camera, Model CA-2, combines for the first time two significant trends in amateur motion picture equipment—a three-lens turret with converter lenses for wide-angle and telephoto effects, and an exposure meter that, without batteries, automatically sets the diaphragm for the correct exposure.

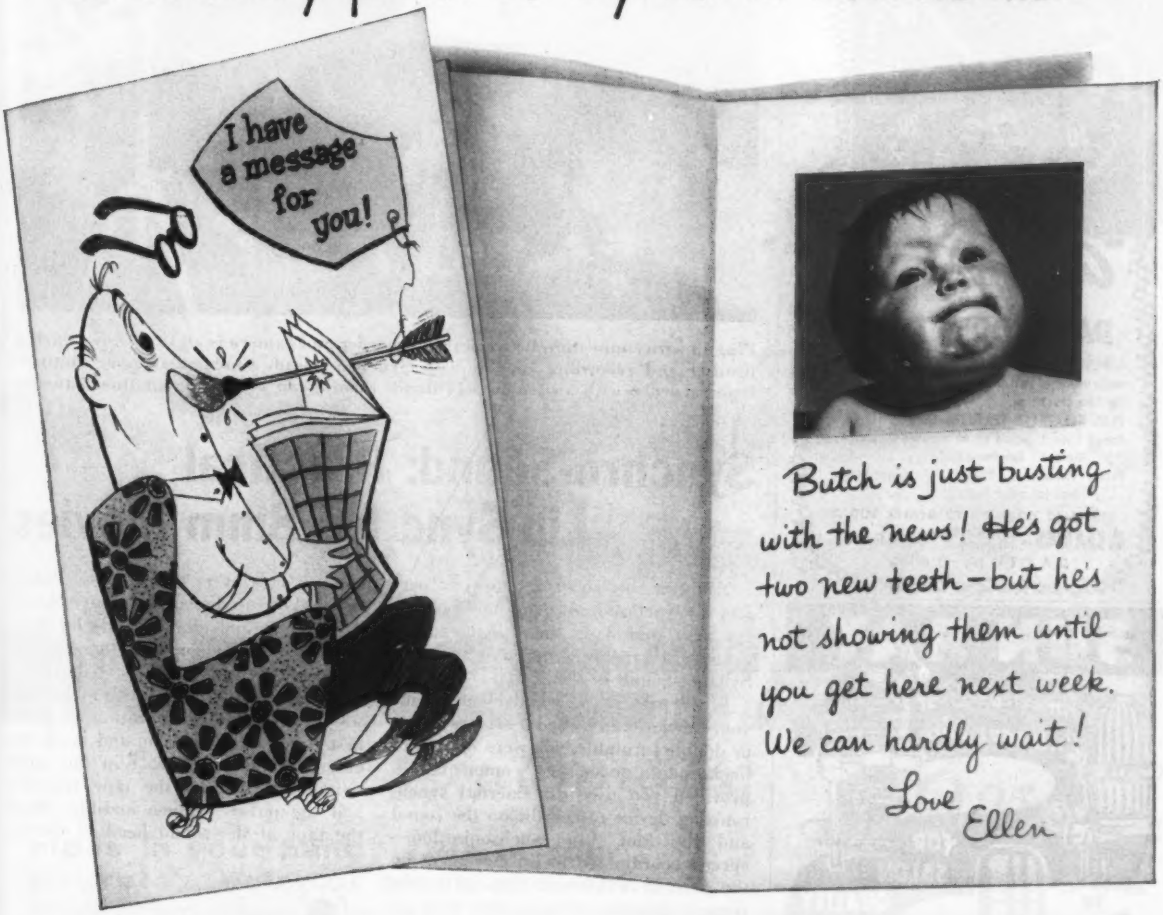
With the Eye-Matic, you flip the turret to the Wollensak Cine Raptar 13mm f/1.9 normal lens, or to one of the converters, which changes the normal lens to either a wide-angle or 32.5mm telephoto. A diaphragm in front of the normal lens also works with converter lenses in shooting position.

Revere designed the angle of acceptance of the exposure meter, located just above the turret, to match the angle of view of the normal lens. To operate the Eye-Matic for automatic exposure determination, set the exposure index ring on the meter baffle for daylight or tungsten color film, and line up the red dot on the Semi-Auto dial on the right side of the camera with a red arrow (see illustration, *this page*). Look through the finder, point the camera at your scene or subject, and the diaphragm adjusts to the correct f-number almost before you reach for the shutter release button. The f-number scale appears inside the viewfinder. A red warning signal shows on the f-number scale if the light isn't strong enough for correct exposure.

You may want to control the diaphragm yourself, where dark subjects require a bit more exposure, or where you want to underexpose for special effect. You operate the Eye-Matic diaphragm manually by moving the Semi-Auto dial away from the red dot. Turning the dial up decreases exposure, while turning it down opens the diaphragm. You can also make fade-ins and fade-outs at the beginning and end of a scene by moving the dial up or down.

The Eye-Matic has a large easy-to-use viewfinder, with etched lines on the front for normal, wide-angle, and telephoto lens fields. You adjust for parallax by turning the eyepiece, which has two settings—either 3 to 12 ft. or 8 ft. to infinity. The Eye-Matic CA-2 has sprocketless drop-in spool film loading, but the camera may also be had in a magazine model. A single-lens Eye-Matic is also available in spool and magazine models. Price of the Revere CA-2 is $169.50.—THE END

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Plug-in wire connection between tape recorder and camera is all that shows during filming and recording session with Synchro-Sound. Cinematographer controls tape recorder with switch in left hand, turning on recorder and then camera.

Synchro-Sound: Practical Lip Sync for 8mm Movies

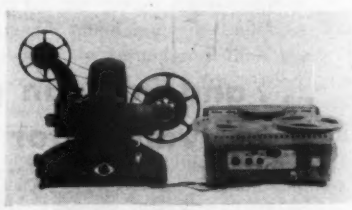
You can now shoot and project perfect lip synchronized sound movies at 16 fps with your 8 or 16mm home movie camera, a tape recorder and the new Synchro-Sound system.

In the past, if you wanted sound with your movies, and owned a tape recorder or double turntable, you were limited to background music and commentary—provided you used an external synchronizing device to coordinate the sound and the film. Lip synchronization—speech coordinated to lip movement on the screen—was either expensive, extremely difficult, or impossible with existing equipment.

With Synchro-Sound, a system devised by Michael DeAngelo, you shoot the film and record the sound at the same time. You first connect camera and tape recorder with an electric wire, then shoot as your characters talk. Right now Synchro-Sound requires custom work on your camera, projector and tape recorder for lip sync filming.

This is what happens when you shoot and record with Synchro-Sound. Two tiny laminated plastic gears installed inside the camera are coordinated with the camera drive and connected by a long wire to a pulse generator placed inside the tape recorder. When a metal contact on one of the gears in the camera makes contact with a brush (once every 16 frames) the circuit is closed and a 1000 cps pulse records on one half of the ¼-in. recorder tape. The second gear controls a 10,000 cps pulse which records once every five frames. Pulses are picked up by an accessory sound head. Voice and other sounds for your film are recorded on the other half of the tape by the regular sound head.

After one editing, both film and sound stay in perfect synchronization. Find the first frame of your scene and mark the outer edge of the film. Flip the pulse switch installed on the tape recorder and the pulses become audible. Mark the tape at the sound head of the recorder at the point where you hear the first beat. Then you're ready for projection. Place the first frame of the scene in front of the projector film gate aperture and position the pulse switch to send the pulse to the projector.

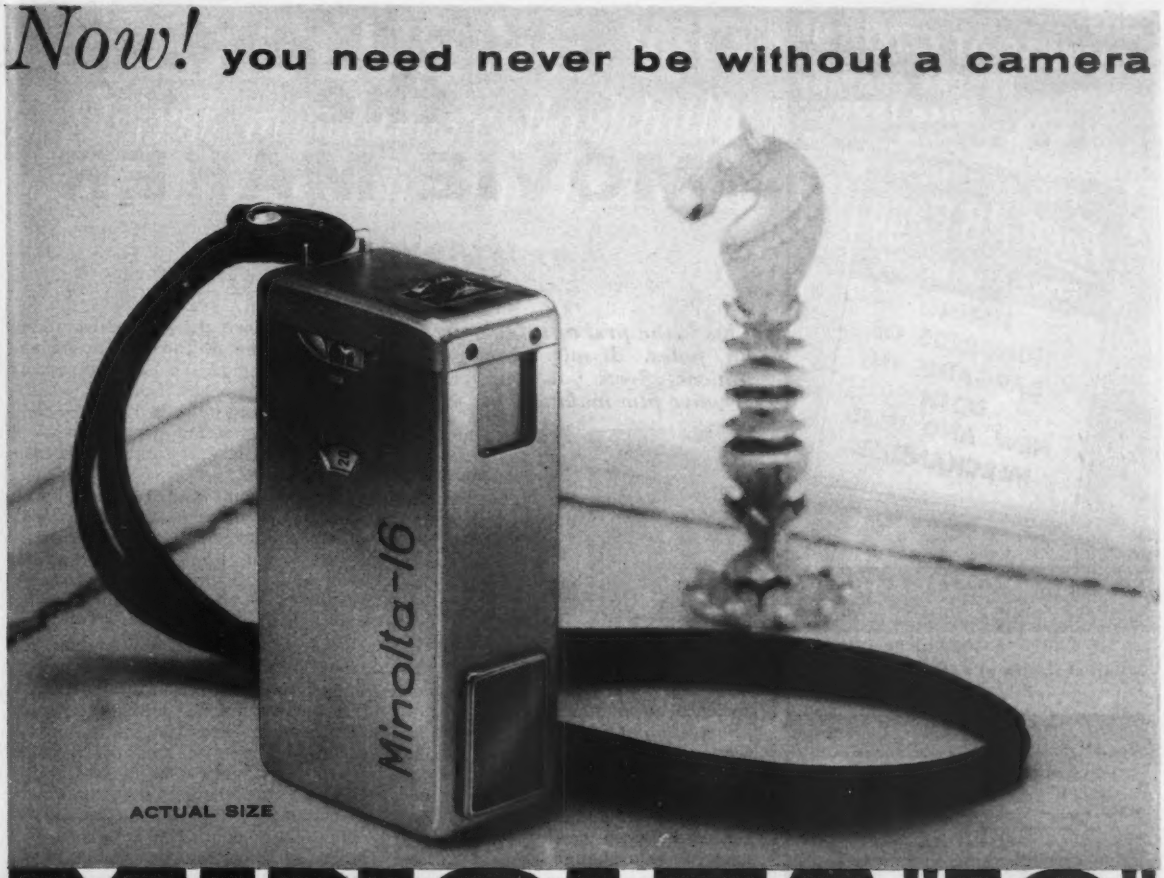


Plug-in jacks connect tape recorder and projector. All gears and circuits are built into both machines.

When you turn on projector and recorder you'll hear only the synchronized sound, not the pulse. The pulses feed through a servo circuit (hooked up to the projector) which regulates the fps

(Continued on page 90)

Now! you need never be without a camera



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includes soft-leather carrying case, wrist strap and two close-up lenses

hides in your hand . . . fits in your pocket . . . color or black and white

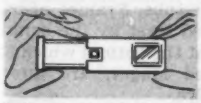
Designed for every photo fan who has ever said, "Oh what I wouldn't give for a camera right now." Vest-pocket size and light weight make Minolta "16" the perfect second camera to keep with you at all times.

Color and Black & White Film: Anscochrome, Kodachrome, Kodak Tri-X and Kodak Panatomic-X available in 20-exposure daylight loading magazines. Change from Color to Black & White film at any time, even with only partially used roll. Kodachrome slides mounted to fit any 35 mm projector. (Have you seen Minolta's new Mini-Projector?)

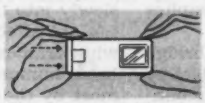
Accessories: B.C. Flash Gun . . . Filter Safe, containing 4 filters . . . Mini-Enlarger, complete with f:3.5—25 mm coated Rokkor lens.

Completely Automatic: Sliding camera in and out of built-in case—advances film, cocks shutter, counts exposures, and prevents double exposure—all automatically.

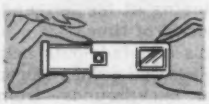
The more you know about cameras, the more you appreciate Minolta.



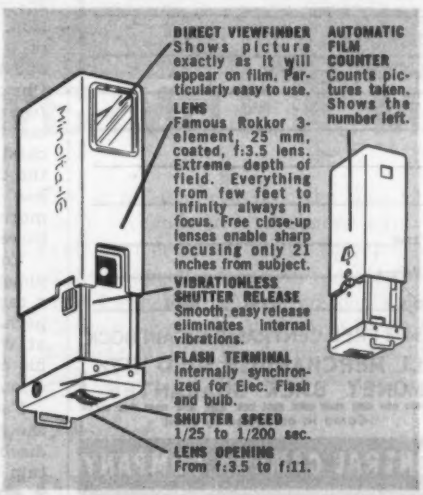
Slide camera out of case. Sight. Press release.



Slide camera back into case.



Slide it out and take your next picture.



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the MOVIE MAKER

by MYRON A. MATZKIN

This is the first of three columns on fades, dissolves and other optical effects you can use for creative film making.



Piling one scene on top of another in a movie can be a bit confusing—in fact the result is likely to be a jumble of unrelated people, places and things. Since you don't go through life on a pogo stick—bouncing helter-skelter from one experience to another without mental preparation of some kind—a rapid fire sequence of scenes may leave you lagging mentally behind with the last scene and not the one on the screen.

Movies need punctuations and transitions between scenes so that you know when a change is about to take place and can prepare for it. The simple fade is one of the most useful and easily applied optical effects for smoother cutting from scene to scene. In a fade-out, the image on the screen gradually darkens until the screen is completely black. In a fade-in, the screen is dark at the beginning of the fade and then gradually brightens to normal image brilliance.

You can use fades to imply time between scenes—bypassing trite clock shots and unnecessary film consumption. Suppose you are shooting a movie of a child's first Christmas, and the opening shot shows her asleep on Christmas Eve. After filming a few feet of the first scene, you quickly fade out the shot. A quick fade-in of the child running down the stairs toward the tree tells your audience that time has elapsed and this is Christmas morning. Take no more than two or three seconds to make each fade.

You may want to use fades to emphasize the time it takes to complete a task. For example, a long fade-out, perhaps five or six seconds, of a man at work is followed by a fade-in of his continuing at his job, and implies a long period of time.

Fade-ins and fade-outs help bridge the gap between scenes of completely dissimilar backgrounds—from mountain scenery to city streets, perhaps. A straight cut from one to the other might jar your audience unless it is prepared for it with a fade effect.

Fades before and after titles and at the beginning of the first scene and at the ending of the last shot add to smooth film presentation.

You can add fades right in the camera while shooting your movie—or even after the film comes back from the processor.

Several 8mm and 16mm cameras have provision for making fades, with either a dissolving or variable shutter. However, if you don't have a camera with a built-in fader, you can make fades with the diaphragm control ring.

Suppose you are shooting at f/4 for correct exposure of the scene and you want to fade out the shot. Toward the end of the scene, start turning the diaphragm toward the smallest opening of the lens, thus gradually cutting down the amount of light that reaches the film. The processed film will show a steady darkening of the image until at the end of the fade the frames are completely black. For a fade-in, you start at the smallest opening and steadily turn the diaphragm ring toward the correct f-number for the exposure you want, stopping the fade-in at that point but continuing to shoot the scene.

In bright sunlight use a neutral density filter since even at the smallest opening of your lens there may be too much light for a complete fade. The neutral density filter cuts the amount of light reaching the lens without affecting color quality, but you'll have to use a larger lens opening to correctly expose the scene.

An accessory fader simplifies the excess light problem and also helps make smoother fades than are often possible with the diaphragm. One, the Wollensak fading and dissolving device has a cable release that activates a smooth working spring motor for both fading in and fading out.

If you feel that you would rather add fades after your film has been processed, giving you a chance to study the edited footage, you can do it chemically in a dye solution. You pour the solution into a test tube or similar container and insert the film slowly into the tube. Frames near the top are affected least by the solution, while frames at the bottom which have been immersed longer, are affected most by the dye.

But no matter how you make your fades, or whether you add them before or after the film is shot, avoid using them indiscriminately.—THE END

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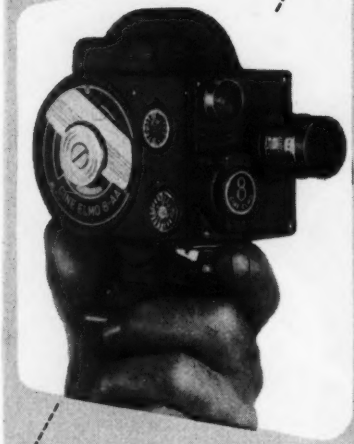
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New Lamp Means Revolution In Design of Projectors

The new Sylvania Tru-Flector 150-watt projection lamp may mean the end of complicated condenser systems, reflecting mirrors, and noisy blowers in future 8mm movie projectors.

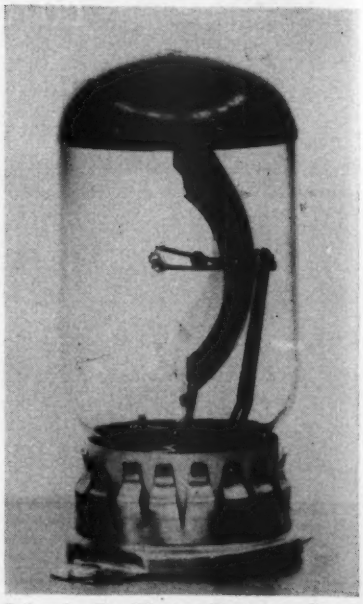
Projectors will be smaller, more streamlined, and a good deal quieter, but will maintain or even improve upon current projection standards.

Only 3⅜ in. high, it throws as much light on a screen as a much larger 500-watt lamp because of a built-in silvered metal mirror and a horizontally coiled filament.

Condensers and external mirrors will be unnecessary because the curved mirror focuses the light beam sharply. A 150-watt lamp burns more coolly than a 500-watt lamp, so projectors will no longer need big blowers—one of the major noise makers in movie projectors.

Projection performance will be consistent from lamp to lamp. With some projectors, there's a chance of misaligning the lamp in relation to the condensers and the film gate aperture. The Tru-Flector uses the Tru-Focus base introduced by Sylvania about two years ago. With this base, burned-out lamps can be replaced and the new lamp positioned with absolute accuracy in relation to the film gate aperture, for more consistent projection performance. The Tru-Flector lamp has a rated average life of about 15 hours.

Right now, Sylvania is thinking of the 8mm movie projector field for its new lamp, but other applications may be in the offing. The bulb may find a place in microscopy illumination, automatic controls, 16 and 35mm projectors, and other areas requiring a small, powerful and consistent light source with a color temperature of 3400K.—THE END



Sylvania Tru-Flector Projector Lamp

SYNCHRO-SOUND

(Continued from page 86)

speed, holds the image in sync with the sound. If you should start the projector or the recorder a bit late, the pulse automatically corrects for your error, bringing sound and picture into synchronization. Voltage variations in your household electric lines won't affect sync.

You can have two types of Synchro-Sound conversion. Model D won't let you shoot lip synchronized films, but does provide for precise, automatic synchronization between tape recorder and projector for post-recording of music and speech. It will cost you about $100 to convert either an 8 or 16mm silent projector, and about $125 for a 16mm optical sound machine.

In addition to the above, model C includes conversion for lip synchronized recording and filming. It varies in cost from about $200 to $300. Synchro-Sound can be added to practically any camera, projector and recorder combination.

Right now, DeAngelo is working on a system for 24 fps sound shooting, so that the taped sound can be transferred directly to either magnetic striped film or to an optical sound track.

Synchro-Sound represents one of the most workable ideas for economically adding sound to 8 and 16mm home movies yet introduced. It overcomes some of the handicaps of external synchronizers when adding lip sound—and more important, requires no tinkering with the projector while showing the film. The day is still a long way off when you'll be able to walk in and buy an 8mm sound camera, but according to DeAngelo, packaging of the projector-tape recorder mechanism of Synchro-Sound may be feasible in the future. If nothing else, the Synchro-Sound system proves that the average amateur can shoot sound without getting involved with complicated equipment and procedures. Amateur sound films may be the rule, rather than the exception in a few years.—M. A. M.

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THE NEW LANDSCAPE

(Continued from page 74)

in magazines such as *Life* and *Look*, amuse ourselves with the images on TV and movie screens and preserve on film with loving care the forms of friends, children and places that we love or want to remember. And there our photographic world stops. Beyond is no idle world of amusement. The scientific world depends on photography, leans on it heavily as an indispensable crutch. Since few of us can read or understand the meaning of this terribly important area of photography, we seldom look at it. But we should.

"The natural world," declares Kepes, "remains the common basis for all of us, even though it has changed beyond recognition from the world of nature known to our fathers. It still starts for us where we come into contact with it—through our senses. Science has opened up new resources for new sights and sounds, new tastes and textures. If we are to understand the new landscape, we need to touch it with our senses and build the images that will make it ours. For this we must remake our vision."

—HERBERT KEPPLER

This book is available through MODERN PHOTOGRAPHY BOOKSTORE, *see page 27.*

SALON Calendar

***14TH SAN FRANCISCO INT. COLOR SLIDE EXHIBIT, San Francisco, Calif.**
Closes: Mar. 3
Exhibit: Mar. 15-29
Fee: $1 for four slides
Sponsor: Photochrome Club of S. F.
Entry Forms: Dr. J. H. Arrieta, 14th S. F. Int. Exhibit, Box 188, San Francisco 1, Calif.

***1ST SAGUARO NATURE EXHIBITION, Phoenix, Ariz.**
Closes: Mar. 13
Exhibit: Mar. 29-Apr. 4
Fee: $1 for four slides
Sponsor: Saguaro Camera Club
Entry Forms: Agnes M. Holst, 1902 E. Willetta St., Phoenix, Ariz.

***27TH BOSTON INT. EXHIBITION OF PHOTOGRAPHY, Boston, Mass.**
Closes: Prints—Mar. 15
Slides—Mar. 22
Exhibit: Apr. 6-13
Fee: $1.50 for four prints
$1 for four slides
Sponsor: Boston Camera Club
Entry Forms: Miss Bertha L. Hill, One Avalon Rd., Melrose, Mass.

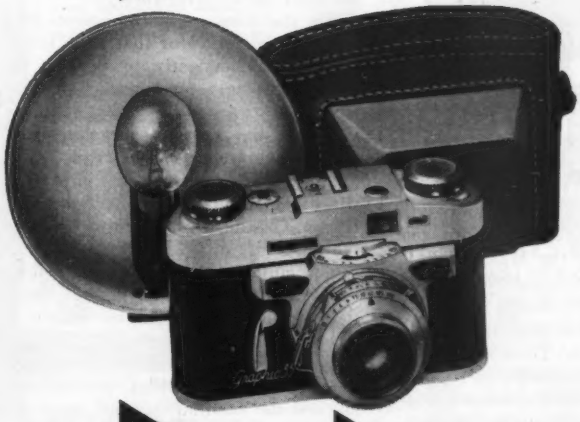
***1ST INT. EXHIBITION OF PHOTOGRAPHY, Genoa, Italy**
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A GREAT PHOTOGRAPHER DIES: EDWARD WESTON, 1886-1958

On New Year's morning, 1958, Edward Weston died. He was 71, and a victim of Parkinson's disease.

Born in Highland Park, Ill., in 1886, Weston came from a long line of New England preachers, teachers, doctors. Yet his mother's dying wish was that he should escape this tradition of austerity.

From errand boy and salesman in California, Weston finally, in 1911, opened his own studio at Tropico (now Glendale), Calif. Soon he won prizes in pictorial salons everywhere.

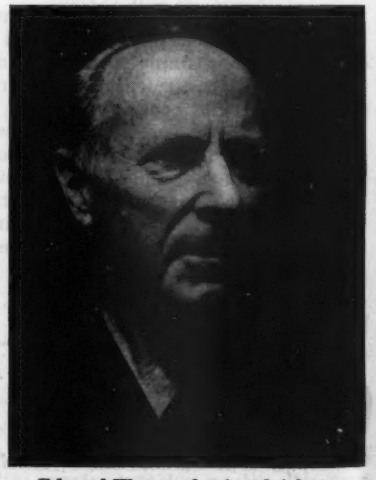
But the fuzzy, arty fashion of West Coast photography of that time forced Weston independently to develop his sharp, close style—an approach that was confirmed eleven years later when, on a trip to the East, he met his peers, Stieglitz, Strand and Sheeler.

There followed three years in Mexico, with the stimulation of such men as Rivera, Charlot, Orozco, Siqueiros—and the proximity of primitive simple Mexicans. Emulating them, Weston pared his own way of living down to bare essentials, and prepared for his return to California in 1927.

This was the era of obsession with forms in growing things, the era that marked the familiar, massive close-ups of shells, the discovery of Point Lobos.

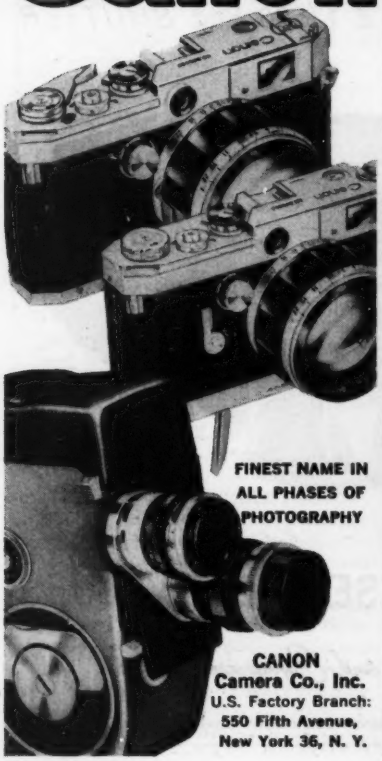
The recognition of Weston's work has been of no little proportion. He has had many shows to his credit (including a major retrospective exhibition at the Museum of Modern Art in 1946), has been widely published in books and magazines and was the subject of a State Department film. Although his last photographs were made in 1948, at Point Lobos, their presentation continues—here and abroad.—NANCY NEWHALL

Mrs. Newhall, who is currently working on the biography of Mr. Weston, expects to complete the book this year.—Ed.



Edward Weston, by Ansel Adams

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FAMILY CAMERA

(Continued from page 82)

avoid hand holding telephoto lenses because they show up every movement.

Another scene filmed before the party actually begins shows your youngster at a window, waiting for guests to arrive. The available light streaming through the window and striking the youngster's face, as in shot No. 2, *page 82*, adds a feeling of naturalness that's hard to duplicate with floods. However, you may want to lighten the shadows in the background a bit by directing a single flood into dark areas. Remember to slip an 85 filter over your lens to balance the film for the change in source of illumination from tungsten to sunlight. If you shoot without the filter the film will have a bluish cast. A third scene might show your youngster leaving the window, walking through the door of her room toward the camera, as she goes to answer the front door, as in No. 3, *page 82*. Use separate floods to light scene.

You can light this shot with a flood lamp near the camera directed at the child, while two others illuminate the room behind her. Place them so that they will be out of camera range.

Flood lamp or sunlight

There are two ways to shoot the scene of her opening the door, as in No. 4, *page 82*. If you live in an apartment, the chances are the hallway outside your door will be more dimly lit than your interior. So, use direct light from either a barlight mounted on the camera, or a pair of floods in reflectors to light both foreground and background subjects. Since both youngsters are quite near each other, lighting will be uniform, but the extreme background may tend to go dark or shadowy.

Homes with entrances on the street pose another problem for this type of shot, since the outdoor subject may be strongly lit, compared to the indoor subject. Here again, you can use available light—remembering to slip on the 85 filter—exposing for sunlight. The youngster indoors will appear in silhouette, making for an extremely effective scene (use flood to fill face shadows).

Now the party begins—and you won't have time to arrange lights for each changing situation. Instead, try bounce lighting, with flood lamps pointing up at the ceiling so that light spills evenly about the room. This way, you won't throw light directly in anyone's face—and since bounce flood lamps light the room uniformly, you'll be able to stick with one exposure throughout your shooting session.

Shots Nos. 6, 7, 8 and 9 on *page 83* were all made with bounce flood, and required little variation in exposure. However, if you switch from one room to another, differences in size and color of walls and ceiling will affect the lens opening of your camera.

If you own a barlight with a bracket which allows you to point the lights at the ceiling you can keep lights and camera together. However, by placing the lights on a tripod you can aim them at the ceiling and move more freely about the room while filming.

Freedom of movement helps you to achieve a variety of shooting angles which add emphasis to each scene.

In scene No. 6 Pinny has looked from her mother to the cake—shot from a low angle. The following frame is a head-on shot filmed from the same angle as Pinny blows out the candles. They contrast with shot No. 8.

Here, shooting from a high angle with the children playing games helps cover more subject area in a small room and affords a more interesting look at what is happening. However, avoid too many shots from "adult level." Occasional shots from normal height, like No. 9, *page 83*, can be effective if used to add variety. Beware of just standing up and shooting every shot from the same position—you won't be taking advantage of all the possibilities for making your birthday films exciting.

Offbeat shots with the camera resting on a table and the youngsters stepping up and staring into the lens can make really show stopping footage. Have the children move into focus one at a time and then have them step toward the lens so that they blur out as the next child enters the scene. You can make a game out of movie making with shots like this and you won't interfere with the party fun.

While birthday parties are fairly predictable, don't be afraid to shoot unplanned footage. Some of your best shots may come as a complete surprise, developing as the party progresses. With your bounce lighting arrangement and right choice of angle, you're ready to shoot at any time.—MYRON A. MATZKIN

Home Movie Contest Sponsored by Paillard

There's a new contest for home movie makers who own Bolex equipment. The contest is sponsored by Paillard Inc., U. S. branch of the manufacturers of Bolex equipment.

In addition to the usual 8 and 16mm categories, the contest has special categories for 8 and 16mm titling and for sound added to films by means of the Bolex Synchromat.

Entries in the contest, planned as an annual event, will be accepted until August 30, 1958. Prizes total $800 in Bolex merchandise. Winners also receive Bolex medals for achievement in motion picture photography. The Christmas *Bolex Reporter* carried complete rules and entry blank.

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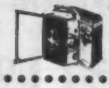


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PICTURES in a MINUTE

by JOHN WOLBARST

Some helps for new Polaroid Land camera owners; two vital accessories; some inexpensive, fun-giving gadgets.



If previous years are any guide, this past Christmas many thousands of people received Polaroid Land cameras as gifts. In case you're one of those lucky ones, or if you have a relative or friend who got such a gift, here are some very simple-to-learn but important-to-know items. Just keeping them in mind can save much money and annoyance and increase one's picture fun immensely.

Pick the right film: Polaroid Land films come in two sizes—the 30 series for the little Highlander camera and the 40 series for all the other camera models. Best all-around film is Polaroid PolaPan 200, which comes as Type 42 for the big cameras, Type 32 for the small cameras.

Usually the store at which the camera is purchased throws in a roll or two of film for good luck. Invariably, almost, this is either Type 31 or Type 41—which happen to be the least expensive types and also the least desirable to use.

Results with Types 42 and 32 are so superior to those produced on Types 41 and 31 that I would urge you not to buy 41 and 31 unless there is some compelling reason to do so—and I don't know of any offhand. However, the roll of 41 or 31 which comes with the camera is very useful for practicing the various operations of the camera.

If you plan to do much bounce flash picture taking, Type 44 is useful to have—this is Polaroid PolaPan 400, which is 2X "faster" (more light sensitive) than the 200 speed film. However, most people can get on quite nicely with Polaroid PolaPan 200.

Study the instruction booklet: The Polaroid camera is one of the world's easiest to load and use, but its film, construction and operation are quite unlike those of any other camera. As a result, people who might easily figure out a complicated conventional camera, based on their experience with simpler models, are likely to be puzzled by the odd look of some of the parts of the Land camera. The instruction booklet can help you to operate the camera properly.

Pay particular attention to loading, to releasing the film, to pulling the tab, to coating prints. Remember: You *must* operate the film release after snapping each picture. You *must* pull the tab straight out and all the way to start the developing (you begin timing for one minute *after* pulling the tab). You *must* coat each print thoroughly, to protect it against fingerprints, scratches and fading.

Follow the exposure guide: Each film instruction sheet carries handy little exposure guides—one for daylight and one for flash. Cut out one of each and stick them to the back of the camera with clear tape. They are very useful to have—and accurate, too, if you follow the recommendations.

Two must accessories: You can't do much flash picture taking without a flashgun. There are a couple of Polaroid guns specially tailored for the cameras. Models 202 and 240 (different colors, that's all) fit camera Models 95A, 95B, 100, 700. To go with these guns there's the inexpensive, simple, Model 290 bounce flash adapter. This is a nice gift for someone who already has a flashgun.

For camera Models 80, 80A, 150, 110A you need a Model 281 flashgun (method of attachment is different from that of the 202 and 240). And the Polaroid bounce flash bracket that matches this gun is the Model 291.

Something along the same line, but not made by Polaroid Corp., is the Transflector, marketed by Directional Light Corp., 1947 Broadway, New York 23, N. Y., and priced at $4.95. This looks like half a flashgun reflector. It clips to the bottom of the Polaroid flashgun (fits all current models), thus deflecting some of the light upward while the main flash still travels forward. It makes much improvement in the quality of direct flash pictures.

Spring's coming on and you'll be outdoors more, snapshooting. There's where an exposure meter will quickly pay for itself in better pictures. Best all-around choice is the #620 Polaroid meter, a tiny, accurate, German-made item. I'd recommend it for any model Polaroid Land camera except the discontinued Model 110.

However, if you are economy minded and do most of your snapshooting where there's quite a bit of light, you can do well with a lower priced PR-23A meter (goes with the Model 150 and 80A cameras) or PR-23B (for the 95B). These meters are alike ex-

(Continued on page 102)

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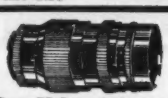


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Ikoflex 1C 3.5 Tessar w/case w/meter	160.00	83.50
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Miranda F 1.9	199.50	134.50
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LENS BARGAINS

BRAND-NEW for Leica Fans



135mm f/3.5 Telephoto lens, Rangefinder. Coupled, in-black anodized mts. List 79.50 **Sale NEW. 38.95**

Same for Leica M-3 ..... 44.50

8mm Lenses

1¼" f/1.9 foc. telie	38.75	12.95
1½" f/3.5 FF (Chrome)	19.95	6.25
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6.5mm f/1.9 W/A	49.50	17.50
15mm f/1.9 foc. W/A	59.95	32.50
13mm f/1.5 foc. W/A	80.50	46.50
3" f/1.9 foc. Tele	59.95	26.95
3" f/1.5 foc. Tele	80.50	46.50

MOHAWK MIDGETAPE POCKET RECORDER



Battery operated 3⅞" in width, 8½" in length lightweight. 1 hour recording. A must for business execs., sales managers, reporters, radio, TV, on-the-spot interviews, insurance investigators, etc.

Trade-ins accepted. Free Literature.

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Special Brand New **$159.50**

incl. bat. mike, earphone & tape. Send for free Brochure.

MODEL 2700 Superpod



Geared for quick action raising and lowering

Extra 90 Degrees tilt on panhead

Ball Level on tripod

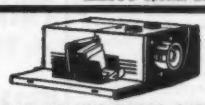
Ratchet to prevent camera from falling

Degree marks for vertical pictures

Adjustable camera screw

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11.97 Case list 5.95 Special 2.92



KODAK 300 PROJECTOR (NEW)

List 74.50 with Airequipt changer. Spec. w/c, new **53.92**

List 64.50 with Readymatic changer. Spec. w/c, new **46.92**

Baia 8mm-16mm MOVIE-ACTION EDITOR

Action Viewer—2 Rewinds

Sturdy all metal

No rollers to thread

Folds for storage

List 49.95

SPECIAL $27.92 Case 4.23

AIREQUIPT MAGS	New $2.25	Our Price $1.44
Trays for Revere Automatic Proj.	1.45	.79
Case (holds 30 Airequipt mags)	15.95	7.49
Case (holds 12 Airequipt mags)	9.50	3.95
Case (holds 12 Revere mags)	11.95	5.49
Case (holds 30—6" LaBelle trays)	15.95	7.95
Case (holds 24 trays for Revere, TDC, Airequipt, Viewlex)	13.95	6.87

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Vitessa "T" f/2.8	91.70
Vitessa "L" f/2.8	82.50
Vitomatic f/2.8	69.50
Ambi Isolette	76.50
Minolta "16"	29.98
Exakta IIA f2 Auto Bio	215.00
Exakta IIA f1.9 Auto Xen	219.00
Exakta VX f2 pre-Bio	189.00
Diax f2.8	69.95
Diax f3.5	59.95
Certo Dollina f2.8	39.95
70 DR f1.9	189.95
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TRIPODS on Special & Brand New

STAR D Con-QUEST (elevating type)	21.00	12.95
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Star D Cent Mark III	24.95	16.75

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6169 Monkland

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Write for prices and trades

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- 5 speeds
- Lap Dissolve rewind
- Auto motor
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- Parallax Corr.
- Single Frame counter
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List 199.50 Body only 149.50—your movie camera w/lens Subject to inspect.

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Revere Electric Eye-matics

	Sale
List	
139.50 CA1, f1.8 Roll	109.70
169.50 CA2, 3, f1.8 Turr Roll	133.92
169.50 CA3, f1.8 Mag	133.92
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Compart Case Special	14.33

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BRAND NEW

	List	Sale
Yankee Lordomat 20 Tank	10.95	7.25
Yankee 4x5 Utility Tank	3.95	2.92
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Airequipt 4 Way Fixed Easel	8.95	6.19
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Airequipt Photocrat 4x5 Printer	16.95	12.92
Airequipt Jr. Printer 4x5	12.95	9.39
Brumberger 5x7 Adj Metal Printer	24.95	17.69
Brumberger 5x7 Safe Lite OA	5.95	4.35
Brumberger 8x10 Paper Safe	13.95	9.37
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Fedco Focus Rite Enlarging Aid	2.25	1.75
Fedco No. 100 Dryer 11½ x18	9.95	6.75
Gra Lab #168 Luminous Timer	24.95	17.20
Premier A2 Roto Dryer 24x28"	49.95	33.95
Premier A1 Roto Dryer 12x29"	27.50	18.95
Staticmaster 1" Brush	4.95	3.50
Spot-O-Matic Enlarging Meter	15.00	10.97
Nikor 35mm Tank single reel	8.95	6.75
Nikor 120-620 Tank w/Reel	9.95	7.49
Nikor 20 Exp. 35mm wide space reel	4.95	3.89
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Nikor #33 Tank with 2 35mm reels	12.95	10.77
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Kodak 35mm Day Load Tank	9.95	7.49
Morse #5 35-8 16mm Dev. Tank	34.00	26.89
Kodak Automatic Tray Siphon	4.95	3.79
Sun Ray 11x14 Metal Adj. Easel	7.75	5.49
Sun Ray 8x10 Metal Adj. Easel	5.50	3.95
Precise 11x14 Metal Adj. Easel	6.75	4.92
Carr Cut Film Hangers 4x5	1.20	.81
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Photo-Electric EXPOSURE METER WITH BOOSTER

Complete ASA Index, Lens stops F:1 to F:32, shutter speeds 30 sec. to 1/1000 sec. Complete with Booster, Leather case and Chain.

Reg. $12.95

$6.75

Brand New R.F. Pentaprism for Exactas, V, VX, & Exas, split image range-finder combination with viewfinder. Complete with extra ground glass.

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Brand New 18.98

Case... .99





MINITAPE REKORDER

Lightweight all transistor tape recorder. Operates on penlite batteries and Mercury.

List $249.50

SPECIAL BRAND NEW

$189.50

Includes batteries, earphones, tape, microphone. Uses standard tape. Limited Offer. Limited Quantity.

Braun Hobby Automatic



AC & BATTERY ELECTRONIC FLASH UNIT!

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NOW ONLY— **$67.50** Dem

100-Watt-Seconds • Fast Recycle 1/1000 Sec. Flash • Color Guide: 50.

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F3.5 List 109.50 w/case

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Auto-L w/case Spec. 94.50

4 LIGHT BAR



COMPLETE WITH 4 BULBS!

• Folding—Compact • All Metal • Pistol Grip

List 24.95 **$10.92**

w/Bulbs

Less Bulbs 7.92

Brand New Famous Make Deluxe Table Projector-Viewer



For 35mm and Bantam slides. Easy automatic changer holds 36 Readymounts. Magnifies 4½ times. 6" x 6" screen.

Reg. 37.50 **$24.50** SPL.

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MINOX III-S



List 139.50!

NOW ONLY **$88.50** LN

Trays For All PROJECTORS **28¢ ea.**

Except Revere or B&L

AIREQUIPT MAGS $1.44

EXA mx



With F2.9 ctd. Lens Waist Level FINDER!

Reg. 119.50

SPECIAL $52.50 • disc.

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- BC Flashgun 6.95
- F4.5 Telephoto 15.95

Latest 1958 Exa Instead of Disc. Model! Add 6.90

SPECIAL! BRAND NEW! WOLLENSAK 8mm Turret



Model '43' Movie Camera with F1.9 Ctd. Raptar, 9mm W.A., 32.5mm Tele Elements!

List 99.50!

ONLY **$69.70**

Compart Case

List 24.50 Spec. 8.72

WE ARE NOT PERMITTED TO ADVERTISE THE NAME



SPECIFICATIONS

• F2.8 color lens • Brite Lumi frame • Single stroke rapid wind • Full sync self timer • Coupled range finder • 1 sec. to 1/500

List 69.50

Leather case list 12.50

Special 4.62

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Include approximate postage, overage refunded

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More **POWERFUL** than ever and at the **LOWEST PRICES** in photographic history!

NEW! LATEST DESIGN AUXILIARY Spiratone Telephoto+Wideangle lenses

Model V



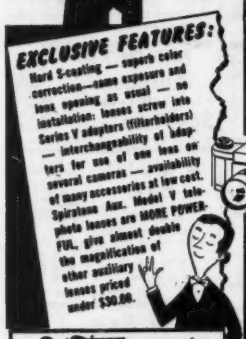


For virtually all 35mm cameras with f:2.7, 2.8, 3.2, 3.5 and slower lenses, and for Polaroid cameras.

$9.95 EACH

EXCLUSIVE FEATURES:

Hard S-coating — superb color correction—same exposure and lens opening as usual — no installation. Lenses screw into Series V adapters (filterholders) — interchangeability of adapters for use of one lens on several cameras — availability of many accessories at low cost. Spiratone Aux. Model V telephoto lenses are MORE POWERFUL, give almost double the magnification of other auxiliary lenses priced under $30.00.



MONEY SAVING COMBINATION OFFERS for CONTAFLEX 'CO'

Model V telephoto or wideangle lens	$ 9.95
Leather Case	.89
Adapter	1.45
Filter Retaining Ring	.95
Two Coated Filters	4.88
Total Value at our Low Prices	$18.12
YOUR COST FOR COMBINATION DEAL 'CO'-1A	**$14.95**

— OR —

Set of Model V telephoto and wideangle lenses	$19.90
Double Leather Case	1.59
Adapters	2.90
Filter Retaining Ring	.95
Three Coated Filters	7.32
Total Value at our Low Prices	$32.66
YOUR COST FOR COMBINATION DEAL 'CO'-2A	**$27.95**

telephoto and wideangle lenses for POLAROID CAMERAS

Telephoto or wideangle, adapter, leather case.
FOR 80, 95 (A & B), 150 ..... $12.29
FOR 110, 110A... $16.95
Set of Telephoto and Wideangle lenses, adapters, double leather case
FOR 80, 95, 95A, 150 .... $24.39
FOR 110, 110A .. $29.95

MONEY SAVING COMBINATION OFFERS for EDIXA, SIGNET, CONTESSA, BOLSEY, MEMAR, REGENT, GRAPHIC 35, PONY, ARGUS C4, C44 MINOLTA A, A2, BANTAM RF, RICOH 35, VITO '35'

Model V telephoto lens	$ 9.95
Leather Case	.89
Adapter	1.45
Two Coated Filters	4.88
Telephoto Finder	3.98
Filter Retaining Ring	.95
Total Value at our Low Prices	$22.10
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Set of Model V telephoto and wideangle lenses	$19.90
Double Leather Case	1.59
Two Adapters	2.90
Two Coated Filters	4.88
Filter Retaining Ring	.95
Universal Finder	8.95
Total Value at our Low Prices	$38.17
YOUR COST FOR COMBINATION DEAL '35'-2B	**$31.95***

A Spiratone WIDEANGLE adds coverage in cramped places, gets that extra area into the picture; wonderful for wide-screen landscape scenes; increases depth-of-field, for foreground to infinity sharpness, makes accurate focusing unnecessary!

A Spiratone TELEPHOTO brings distant objects closer, helps fill entire negative or slide with important subject matter, crops out unwanted background, improves perspective in portraits.

Name your camera when ordering—allow 25c for shipping one lens, 60c for a set.

"The ABC of Spiratone Aux. Telephoto and Wideangle Lenses", a dictionary on aux. lens terms and performance — free with order, or send 5c — 10c credited towards your next order.

ONLY SPIRATONE AUXILIARY TELEPHOTO and WIDEANGLE LENSES CARRY A **Lifetime Guarantee**



UNIVERSAL AND CLOSEUP (+1, +2, +3) FINDER The most versatile finder ever made, matched to your normal 50mm or 44mm lens, telephoto and wideangle Aux. Lenses. Has parallax correction to 10', for use with +1, +2, +3 closeup Lenses, and from 3 feet to infinity. **$9.95**

* $5.00 more for Universal and Closeup finder in place of Universal finder.

Spiratone auxiliary TELEPHOTO and WIDEANGLE lenses



MODEL V-C3 for **ARGUS C-3**

Set of Telephoto and Wideangle Lenses, complete with proper fittings, double leather case, retaining ring, coated conversion filter, universal finder, a $37.66 value,
COMBI-DEAL C3-2A **$27.44***

Telephoto or Wide angle lens, complete with proper fitting, leather case, matching finder attachment, coated conversion filter, filter retaining ring, a $16.68 value.
COMBI-DEAL C3-1A **$12.95**

Accessory Clip, for older model Argus C3..... $1.00

MODEL "V1" for **TWINLENS REFLEX CAMERAS and RETINA II, III (a, b, c, f) AIRES III, KONICA, RICOH 500**

EITHER LENS $16.95 EA. | BOTH LENSES $29.95

W. universal closeup finder for 35mm camera. $39.90



Complete with deluxe leather case, filterholder, interchangeable adapter —coated, color-corrected—no effect on exposure or lens opening.

Lenses are available for Rolleiflex (exc. 2.8), Rolleicord and Minolta Autocord Bayonet — Ciroflex and Graflex 23—Ricohflex — Yashicaflex — Walsflex — Autoflex, etc.

FREE with Model VI lens order—two optical glass filters.

SPECIAL with SPIRATONE TELEPHOTO Lenses $2.00 extra
Portrait-Diffusion Disk for those professional looking portraits ..... only

3 UNIT REFLECTOR OUTFIT $5.99

- Two aluminum 10" reflectors for #1 or #2 bulbs
- One bullet reflector for spot effects



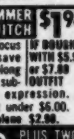
All three complete with swivel joint, switch, socket, clamp and cord . . . at a fraction of their usual cost. *Shipping Weight 7 lbs.*
SUGGESTION: 2 #2, 1 #1 photoflood bulbs 90c.

FREE with $5.99 or $7.00 outfit — DIFFUSER SHIELD for flood and flash, sells everywhere for $1.44. Clips onto bullet reflector or flashgun for those beautiful soft portraits.

HI-LO DIMMER SWITCH $1.98 Compose and focus in comfort, save electricity, prolong bulb life, retain subject's natural expression. Nothing like it under $6.00. When bought alone $2.98. IF BOUGHT WITH $5.99 or $7.00 OUTFIT

PHOTOFLOOD STAND PLUS TWO REFLECTORS

- 3-section metal stand extends 6'4".
- Sturdy, braced legs with rubber tips.
- Stand telescopes compactly to only 2 feet.
- Positive locking at any desired height.



The ideal indoor lighting setup. 22" crossbar, can also be used to hold screen, backgrounds. Two-piece aluminum 10" reflectors (for #1 or #2 photofloods), complete with sockets, switches, 6' cords, ball socket swivel joints, rubber jawed spring clamps. Can be used on cross bar or furniture. *Shipping Weights: Stand 4 lbs.; Reflectors 6 lbs.*
$13 VALUE **$7.89** COMP
Now with new SWIVEL CROSSBAR
Extra clamp on bullet with bulb (for semi-spot)..... 1.98
Extra photoflood stand with regular crossbar..... 3.49



SAVE 67% Reg. $6.00 ea. **135MM LENS CASE $1.98** Top Grain Leather—Plush lined—Holds even large 135MM lenses. Incl. carry strap. *Sh. Ch. 35c each.* TWO FOR $3.59

MINUS LENSES for TELEPHOTO EFFECTS

	PER 3	PER 4
SER. V	$3.95	$5.15
SER. VI	$4.75	$6.25
SER. VII	$6.50	$8.55



for single lens reflex cameras

With bellows or ext. tubes, telephoto and extreme telephoto effects can be yours without buying expensive telephoto lenses. A single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the prespective in portraits, too, by lengthening the effective focus length. Minus Lenses fit filterholders and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4.
Shipping Charge 10c

Fast • reliable • expert COLOR PROCESSING

KODACHROME

35mm, 20 exp. incl. mounting	$1.10
35mm, 36 exp. incl. mounting	2.00
8mm 25 ft. spool	1.25
8mm 25 ft. magazine	.80

Please include for return postage

EKTACHROME 35mm, 20 exp., 120, 620 **75c***

ANSCOCHROME 35mm, 20 exp., 120, 620 — ASA 32 **75c*** — ASA 128 **$1.25*** — ASA 100 — ASA 400

SUPER ANSCOCHROME

*35mm double frame mounting 25c extra

WRITE FOR FREE 35MM COLOR MAILER

TIME EXPOSURE & DELAYED ACTION NOW ADDED TO EVERY CAMERA



NEW 1958 MODEL **SELFTIMER $2.99** *Sh. Ch. 10c*
This popular self timer adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Fits directly into standard cable release socket. Leica, Yashica model 25c extra

NEW WINTER 1958 CATALOGUE C-5. Order yours today. Only 5c per copy—10c back on first purchase! Contains a wealth of interesting accessories at fabulously low prices!

Spiratone is Proud to Offer the Widest Selection of

FAN TYPE POCKET FLASH GUNS

All have collapsible fan-type reflectors, making for extreme compactness, without any loss of reflector efficiency! Every model accepts standard bayonet base (No. 5, SM, etc.) bulbs, comes with flashcord for German or ASA bayonet shutters!



"Economy" Model, uses penlite batteries, with ejector ..... **$2.99*†**

"Standard BC" Model, similar to Economy, but with popular BC Condensor, Flash Dial..... **$3.99*†**

"Deluxe BC" Model, has larger reflector than standard, and bulb-battery tester built-in.... **$4.99*†**

"Super Deluxe BC" Model, has all the features of Deluxe, topgrain leather case, interchangeable cords **$5.99***

For use of guns on Exakta, Praktica, Leica M3, Argus C3, C4, Realist—add $1.00. Standard flashbracket, fits any gun—$1.00; deluxe adjustable bracket $1.75; BC battery for BC models, lasts year $1.00.

*EXTRA LONG COILED CORD, wonderful for off-the-camera bounce flash —only 39c extra. *Sh Ch 35c – Name camera when ordering!*

SYNCH YOUR OLD CAMERA

- Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.
- Allows adjustment for flash bulbs and zero (X) delay for Strobe. *Leather Case 10c extra*

Tripper with DC Fan Flash, with ejector, [illegible] $8.98 *Sh. Wt. 2 lbs.*

FOOLPROOF FLASHSHOTS EVERY TIME! **25¢** WITH YOUR ORDER FOR $3.00 WORTH OR MORE, MERCHANDISE

FLASH DIAL

Metal dial, in leather cover, shows directly correct settings for all films, all bulbs, at all openings, all distances—without guide numbers, without figuring.
Even if your present flashgun has a dial, you will want this new, accurate, simple means of ascertaining perfect flash pictures.

SPIRATONE INC. 369 7th AVE. NEW YORK 1, N. Y.

TESTED 35mm RELIABLE

ASA 4000? Try the new 'miracle' ULTRASPEED film!
35mm DUPONT S-X PAN 20 exp. roll 70c

Nominally rated at ASA 300, good results are obtained at ASA 1,000 and 2,000. Popular Photography's editors report in the Aug. 56 issue of available light shots at ASA 4,000! S-X Pan has unusually fine grain and extreme exposure latitude—truly a film of the future!

20 exp. rol.	36 exp. rl.	27½ ft. bulk	50 ft. bulk	100 ft. bulk
70c—3 for $2.00	$1.00—3 for $2.75	$2.22	$3.78	$6.50

Daylight Loader with 100 ft. SX PAN $8.95

TESTED SAFETY KODAK B&W FILM

All three popular speeds, Panatomic X (Background X), Plus X and Tri-X are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.

PANATOMIC X; PLUS X (ASA 80); TRI X
27½ ft. $1.39 | 50 ft. $2.29 | 100 ft. $3.98
Shipping Charges 10c, 30c, 50c

COMBINATION SPECIAL
Daylight loader with 5 cartridges and 100 ft. of Kodak Plus X or Tri X or Panatomic X, or 50 ft. of Adox $7.99
or SX-Pan ..... *Shp. Wt. 4 lbs.*

B&W RELOADS
In metal cartridges may be assorted
20 EXP. 40c ea. 6 for $2
36 EXP. 60c ea. 4 for $2
Ship. Chgs. 1 or 2 5c; 3 to 6 20c; 7 to 12 35c.

ALL YEAR B&W ASSORTMENT
Daylight loader with 5 cartridges plus 27½ ft. ea. of Panatomic X, Plus X, and Tri-X $8.88

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES
$4.95 IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.
It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. Loader alone with 5 cartridges, $5.95. *Sh. Wt. 4 lbs.*

DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges — $16.95 or add $5.00 to Loader comb. offers.

FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $4.25 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

Greater Savings than ever on FRESH, SAFETY **35MM ADOX FILM** IN CARTRIDGES AND BULK

Your choice of KB14, KB17, KB21 *Shipping Charge 10c*
20 exposure reload 50c; 3 or more (may be assorted) 45c each.
36 exposure reload 75c; 3 or more (may be assorted) 70c each.
50 ft. $3.49, 100 ft. $6.50—*Shpg. Chgs. 25c per 50 ft.*
Daylight loader with 50 ft. Adox film $7.99

SAVE UP TO 50% ON
Remote Control Unit For Airequipt

Now you can operate your Automatic Slide-changer (Airequipt, Brumberger) at distances up to 15 ft. — a feature you'd have paid $50.00 more for in other projectors!

WAS $29.95 — $14.95 when bought with 12 or more magazines

AIREQUIPT MAGAZINES
2 for $3.18 12 for $18.95 *Sh. Wts. 2 & 6 lbs.*
12 magazines and $33.90 Remote Control (when bought alone)..... $19.95

OFFER A86: *Shipping Weight 3 lbs.* 6 AIREQUIPT MAG., in luxurious luggage-type case, alone a $5.95 value. *Sh. Wt. 8 lbs.* $12.57

OFFER A24-12: 12 Airequipt Mag. in luxurious luggage-type case (holds 24), regular $37.95. ..... $25.57
Shipping Weight 12 lbs.

SLIDE TRAYS for TDC, VIEWLEX

Changomatic, Projectomatic, Powermatic
Extra strong plastic trays, hold 30 cardboard and glass slides, intermixed, with index. *Shpg. Wts. 3, 7, 22, 50 lbs*

LOWEST PRICES EVER!

In lots of 120	4 for	12 for	48 for	120 for
	$1.95	$4.98	$17.95	$36.00

12 Trays in metal deluxe case, a $13 value ...$7.98 *Shpg. Wt 8 lbs*
Sturdy carry case for 12 *(Illustrated below)*.....only 90c extra

SLIDE TRAYS for REVERE 553, 555, 888 WOLLENSAK 855

Sturdy trays, hold 36 cardboard and glass slides, intermixed, with index.
12 in carrying case. $8.95
12 in deluxe storage case, $13.49
Shpg. Wt. 6 lbs.

REVERE 888 SPECIAL—Remote Control 15 ft. Release plus 12 slide trays in Carry Case.....$12.49; in deluxe storage case.....$16.00
Deluxe Storage Case for Revere Trays, leatherette-covered. Reg. $8.95, Spiratone priced at $5.95

FREE with 12 trays or 6 magazines: 10 2x2" COLOR SLIDES or 36 exp. 35mm MICROFILE FILM.

AUTOMATIC PROJECTOR-ON DOORLIGHT-OFF SWITCH $1.98
when bought with 6 or more trays or mag. Switch alone $2.98

35mm ANSCOCHROME ASA 32

98c ea. in quantities
Fresh stock, your choice of Daylight or Tungsten, reloaded in metal cartridges. ea. $1.44, 3 for $4.00, 6 for $10.90, 18 for $17.64, *Shpg. Chg., ea. 5c*

For critical LEICA, CANON owners

While They Last — Brand New!

135MM f:3.5 TELE for LEICA, CANON $39.95
Coated & color corrected
Guaranteed the sharpest lens you can buy—regardless of price! Rangefinder-coupled, elegant lightweight mount, depth of field scale—at an unbelievable saving!
For Leica M3, add $5.00 *Shipping Charge 75c*
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Shipping (1 pr.) Chg. 35c

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Shpg. Chg. $1.00 READY TO USE—WITH DUAL RELEASE SYSTEM *exc. M3
Never before could so small an investment change your Leica, Canon into a single lens reflex camera, ideal for parallax-free closeup, telephoto, medical and scientific work! Focus with formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass, press release: mirror jumps up, exposure is made of exact image you saw! Use with extension tubes or bellows for closeups, with special 135mm tele lens for complete closeup to infinity range.

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+Folding Bellowscope** *(Save $30.00!)* 49.95
+Folding Bellowscope** and special Ctd. 135mm f:4.5 telephoto with 105mm lens converter 77.90
**Duo-Track Model $5.00. Bellowsmat $10.00 extra.
FREE with any combination offer above: New Eyelevel Mirror device, a $14.00 value.
This outfit for Leica M3 $82.90

Save 30% **GROUNDGLASS FOCUSER** for virtually ALL 35mm Cameras $2.49
Fits back of almost every 35mm camera with removable back—lets you check lens, finder accuracy, effect of closeup lenses etc. No installation — snaps in and out of film plane.

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ALL-METAL PORTABLE Action for **EDITOR 8mm $23.95**
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Streamlined and most modern editor provides large, bright 2"x3" projectored image in full motion. All-steel automatic splicer has built-in scraper. 'Fold-away' rewind arms make for extreme compactness.
Deluxe Model, with exclusive focusing and framing controls, and luxurious carrying and storage case, only 13"x12"x8".
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Outfit contains Projection Editing Viewer, with both pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.*
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SUPER DELUXE 8mm EDITOR $13.95
Same viewer
rewinds as above, but with automatic splicer, plus metal base—a $26.00 5 pc. set. *Sh. Wt. 6 lbs.*
Same outfit, but with new Folding Rewinds, for maximum compactness $15.95

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You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the ground-glass, makes possible viewing from a comfortable distance.
Shipping Weight 2 lbs.

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SAVE 40%
Titles add action, provide continuity for your movies! Yet making titles is no simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler.
Shipping Weight 4 lbs.
Titler alone $4.84
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8mm ACTION VIEWER
$16.89 — 16mm Model $17.95
• Projects brilliant 2 x 3" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion. A viewer which makes editing a real pleasure. Easy to thread, scratch-proof, scientific ventilation of lamp-housing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!
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	REEL OR CAN	REEL OR CAN	COMPLETE SETS
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$4.95 — SAVE 58%
FREE WITH POCKET TITLER: 20 Titling Cards, 10 color slides!
Name make, model, speed lens or adapter when ordering. Shpg. Chgs. 30c.

8MM POCKET TITLER and CLOSEUP DEVICE
Makes any title on the spot, catches those otherwise impossible closeups of flowers, insects without any need to measure or focus, reproduces 35mm Kodachromes on 8mm film! Completely collapsible, with precision ground lens, the Pocket Titler screws directly into 8mm Brownie, or into Tiffen "C" adapter ($1.25 extra for any camera) or Ser. IV adapter.

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200 letters, etc., 3 backgrounds. *Sh. Wt. 2 lbs.*

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Leica IIIC, F2 Summitar ------ 94.50
Leica IIF, F3.5 Elmar ------- 97.50
Leica IIF, F2 Summitar ------114.50
Leica IIIF, F2 Summitar ------137.50
Leica IIIG, F1.5 Summarit ---244.50
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CANON SALE

Canon IID, F2 lens--- 69.50
Canon IVS-2, F1.9--- 99.50
Canon L-1, F1.8 lens 180.50
Canon VT, F1.8 lens-197.50
Canon VT, F1.2 lens-244.50

NIKON SALE

Nikon I, F2 lens---- 67.50
Nikon S-1, F2 lens--- 88.50
Nikon S-2, F1.4 lens 179.50
Nikon S-2, F1.1 lens 244.50

CONTAX SALE

Contax I, F2.8 Tessar 49.50
Contax II, F2 Sonnar 69.50
Contax III, F1.5----- 89.50
Contax IIA Body---- 69.95
Contax IIIA, F1.5 Sonnar ----149.50
Contaflex I, F2.8--- 79.50
Contaflex II, F2.8--- 98.50
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Contessa, F2.8, Meter 58.50
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Rival Reflex, F2 lens 84.50
Contax S, F2 Biotar-- 79.50
Exakta I, F3.5 lens-- 39.50
Exakta V, F3.5 Tessar 79.50
Exakta VX, F2.8 Tessar, PS ------109.00
Hexacon, F1.9 Primopian, PS ---- 79.50
Soligor "66," F3.5--- 39.50
Hasselblad 1600----189.50
Miranda, F1.9 lens -124.50
Asahiflex, F3.5 lens-- 59.95

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Karomat "36," F2--- 84.50
Retina IIA, F2 lens-- 85.50
Pony 135, F4.5 lens 16.50
Pony 828, F4.5 lens 16.50
Bolsey B2, F3.2 lens 18.50
Bolsey B, F3.2 lens-- 14.50
Stereo Realist, F3.5-- 99.50
Minolta "A," F3.5--- 39.50
Minolta "A-2," F2.8 39.95
Minolta Super A, F2-- 79.95
Lord "5-D," F1.9 lens 99.95
Ricoh "500," F2.8 lens ---------42.50
Voigtlander Prominent, F1.5 --119.50

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Vitessa "T" F2 --------	150.50	95.70
Vitessa "T," F2.8 ------	154.50	92.70
Vito IIA, F3.5 -------	54.50	27.25
Case & BC folding flash add ----------		12.50
35mm F3.4 Skoparet & case ------	85.00	51.00
100mm F4.8 Dynaret & case------	85.00	51.00

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Rolleicord III, F3.5-- 39.95
Rolleicord IV, F3.5-- 54.50
Rolleicord V, F3.5--- 69.50
Rolleicord Va, F3.5-- 59.50
Rolleiflex 4x4, F2.8 Tessar ------ 59.50
Rolleiflex Auto F3.5-- 59.50
Rolleiflex MX, F3.5-- 79.50
Rolleiflex LVS, F3.5-129.50
Rolleiflex 2.8D F2.8 159.50
Minolta Autocord--- 59.95
Minolta Autocord "L" meter ------- 79.50
Super Ricohflex, F3.5 17.50
Yashica "A," F3.5--- 31.50
Yashica "C," F3.5--- 32.50
Yashicamat, F3.5 lens 52.50
Ikoflex IA, F3.5 lens 49.95
Ikoflex IIA, F3.5 lens 49.95
Kodak Reflex, F3.5--- 29.95
Argoflex, F4.5 lens-- 12.50

LENSES FOR LEICA, CANON, etc.

25mm F3.5 Canon $104.50
28mm F3.5 Angenieux ------ 59.50
28mm F2.8 Canon _ 69.50
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35mm F3.5 Canon_ 47.50
35mm F3.5 Summaron ------ 59.50
35mm F3.5 Elmar_ 39.50
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35mm F2.5 Nikkor_ 69.50
35mm F2.5 Angenieux ------ 49.50
35mm F2.8 Rodenstock ------ 49.50
35mm F1.8 Canon _ 99.50
50mm F2 Summitar 84.50
50mm F1.5 Xenon_ 69.50
50mm F1.2 Canon _149.50
85mm F2 Canon---- 68.50
85mm F2 Sonnar_ 89.50
85mm F2 Nikkor _ 79.60
85mm F1.9 Canon _ 88.50
90mm F2.5 Angenieux ------ 59.50
90mm F1.8 Angenieux ------ 99.50
90mm F4 Elmar (M-3) ---- 59.50
90mm F4 Elmar Collaps--- 97.50
135mm F4 Canon -- 67.50
135mm F2.5 Canon_ 88.50
135mm F4.5 Steinheil ------ 49.50
135mm F3.5 Tele Colinar---- 39.95
135mm F3.5 Nikkor_ 87.50
200mm F4.5 Telyt_117.50

LENSES FOR CONTAX, NIKON

21mm F4.5 Biogon $129.50
25mm F4 Nikkor --114.50
28mm F3.5 Nikkor_ 84.50
35mm F3.5 Nikkor_ 49.95
35mm F2.5 Nikkor_ 87.50
35mm F4 Zeiss Topogon -- 79.50
35mm F2.8 Biogon_ 88.50
50mm F1.1 Zunow_138.50
50mm F1.4 Nikkor_ 89.50
75mm F1.5 Biotar_ 89.50
85mm F2 Nikkor -- 85.50
85mm F2 Sonnar _ 89.50
105mm F2.5 Nikkor_ 99.50
135mm F3.5 Nikkor_ 87.50
135mm F4 Sonnar _ 69.95

LENSES FOR EXAKTA, PENTACON, PRAKTICA, PRAKTINA, EKA, etc.

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35mm F2.8 Angenieux ------ 57.50
35mm F3.5 Soligar preset -- 37.50
35mm F2.5 Soligar preset -- 47.50
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40mm F2.8 Macro Kilar "E" 77.50
40mm F2.8 Macro Kilar "D" 88.50
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50mm F2 Auto Westagon ------ 53.50
50mm F1.9 Auto Xenon ----- 88.50
50mm F1.5 Angenieux P.S. _ 86.50
35mm F4.5 Primogon ------ 39.95
35mm F4 Radiogon 49.95
40mm F3.5 Cassaron ------ 34.50
35mm F4.5 Lithagon PS---- 39.95
35mm F2.5 Super Ritagon---- 49.50
85mm F2 Piesker PS ------ 49.50
85mm F2.8 Biometer PS --- 49.50
85mm F2.8 Tessar PS ------ 49.50
75mm F1.5 Biotar_ 87.50
90mm F2.8 Macro Kilar ----149.50
100mm F3.5 Piesker Short Mt. 19.50
100mm F2.8 Piesker PS ---- 38.50
85mm F2.8 Steinheil ------ 44.50
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135mm F3.5 Auto Xenar ---- 89.50
135mm F2.8 Auto Colinar ---118.50
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300mm F5.6 Kilar...119.50
150mm F3.5 Kilar... 98.50
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400mm F5.5 Tele Megor PS ---117.50
400mm F5.6 Kilar...169.50
135mm F3.5 Kilar _ 82.50

Everything listed is USED unless otherwise stated. All fully guaranteed both mechanically and optically. We sell all merchandise on a 30-day, full money back guarantee. 20% deposit is required on all C.O.D. shipments.

PICTURES IN A MINUTE

(Continued from page 98)

cept for a little foot which attaches them to the camera accessory shoe.

Extra print coaters: These are always handy to have around. Want a few free? Write to me or to Customer Service, Polaroid Corp., Cambridge 39, Mass., and ask for some.

Filter kit and close-up kit: Either one or both of these will round out a Polaroid Land camera outfit nicely. They're inexpensive, and the filters will be specially valuable this coming summer to make those fleecy clouds stand out strongly in scenic pictures.

All camera models except the Pathfinder take the #541 Filter Kit and the #540 Close-up Lens Kit. For the Pathfinder, get the #551 Filter Kit and the #550 Close-up Lens Kit.

What to do in case of trouble: If you should run into some kind of picture taking difficulty, or if your snapshots don't come out right, here's what to do: *Save every bad print, no matter what it looks like. Send these to Customer Service, Polaroid Corp., Cambridge 39, Mass.*, with a note explaining what you did and just how you managed to get those bad prints. Pretty soon you'll get an answer explaining what went wrong and how to avoid that trouble in the future. And the nicest thing is that there's frequently a complimentary roll of film along with the letter.—THE END

FAST FILMS

(Continued from page 59)

subjects with a normal brightness range. They recommend a rating of 1000 daylight and 800 tungsten or even higher with extended development in Permadol for "certain conditions."

I am sure that other companies will follow these examples and that Kodak and Ansco themselves will, in the future, recommend the effective exposure indexes for their other products.

Some photographers using reflected light meters take readings for the shadow area in the subject; others for a middle tone. I've found it best to vary the procedure to fit the subject material (see pictures, *page 56* and *57*). If highlight area is most necessary and there is little important shadow detail, take a reflected light meter reading from the highlights. If you want shadow detail primarily, read for the shadows. If you want both highlight and shadow areas, better read for both areas and use a compromise meter setting.

Proper processing

Processing is perhaps the most controversial aspect of our discussion. Every photographer has his own ideas. Some people are concerned with best possible quality; others are less concerned with grain than with the speed that may be derived from forced development. An acquaintance of mine has actually simmered a roll of DuPont SX Pan for 45 minutes in Promicrol to obtain a speed of something like 8000. Another photographer mixes one part developer to one part replenisher to develop every film he exposes. And another engages in deliberate overdevelopment to obtain a mood or subjective expressiveness through coarser grain.

These practices are all valid. A technique is valid so far as it serves the style a photographer wishes to establish or message he tries to convey. I personally am more interested in a technically good negative enlargeable to an 11 x 14 print, with good grain structure, sharpness and gradation. Here are some methods I've found helpful:

A) *Develop at 68°-70°F only.* Throughout the subsequent rinsing, fixing and washing keep within this temperature range. Nothing is more harmful than taking films out of a warm developer and plunging them into cold wash water. Even if this does not cause reticulation, it may disturb the grain structure and result in bad grain quality. Even in drying, too high temperatures not only curl films very badly (particularly when films have thick supports), but may also increase graininess.

B) *Agitation should be regular.* Preferably, a tank should be agitated for ten seconds every minute throughout the developing time by turning the tank upside down or turning the agitating rod vigorously so that the developer is mixed completely. A regular agitation pattern is extremely important for uniform quality.

C) *Ideally a negative should be printable on normal grades (No. 2 or 3) of paper.* Hard grades (No. 4 and 5) show more graininess than soft or normal grades. Flatly lighted subjects should receive the shortest possible exposure and longer developing times so that these inherently grainy subjects can be printed on a normal grade of paper to minimize graininess.

D) *Treat your developer with care.* You can use the same developer until it is exhausted if approximately ten percent increase in developing time is given for each additional roll. A replenisher may also be used to lengthen the life of a developer, in which case films can be developed without a time increase. However, practice replenishment with moderation. Overworked solutions are likely to give contrastier and grainier results, less shadow detail and to be oxidized to a dangerous point. This is particularly true with Promicrol.

E) *Selection of a developer is greatly dependent upon personal need.* The five developers listed in the table *(page 58)*

(Continued on page 106)

WALL ST.'S GREATEST SALE! MIRACLE VALUES!

BRAND NEW 1958
Canon T8
MOVIE CAMERA F1.8 Canon Lens

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Plus your 8mm Movie Camera in Trade



All Cameras Accepted in Trade

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CONTAFLEX IV, ADD $17.50 TO ABOVE PRICES

BRAND NEW LATEST 1958
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BRAND NEW LATEST 1958
VIEWLEX AUTOMATIC
SLIDE PROJECTORS

	Reg.	Sale
POWERMATIC 500 With 12 Trays & Fitted Chest 40x40 Tripod Screen	$155.00	$99.50
PROJECTOMATIC 500 with above accessories	125.00	74.95
PROJECTOMATIC 300	79.50	58.50

BRAND NEW
8mm MOVIE CAMERAS & PROJECTORS

	List	Sale
DeJur Fleetwood	$114.50	$77.50
DeJur Versadial, f1.9	99.95	69.95
Bauer 88C, f1.9	89.95	59.95
Bauer 88B, f1.9	149.50	104.50
Bauer 88E, f1.9	169.50	117.50
Keystone K25, f1.9	59.95	39.95
Keystone K42, f1.9	109.95	64.95
Keystone K48, f1.9	139.50	84.50
Keystone K48A, f1.9	199.50	104.50
Keystone K38, f1.9	129.50	78.50
Keystone K27, f1.9	99.95	69.50
Revere 89, f1.9	147.50	87.50
Revere 45, f1.9	164.50	97.50
Revere 40, f2.5	104.50	68.50
Canon T8, f1.9	159.50	109.50
Wollensak 43, f1.9	69.50	47.50
Wollensak 53, f1.9	199.50	136.50
Wollensak 43, f1.9	99.50	67.50
Wollensak 72, f1.8	99.50	69.50
Wollensak 73, f1.8	140.50	103.50
DeJur 500 Proj.	69.95	49.50
Keystone K75 Proj.	77.50	54.50
Keystone K95 Proj.	124.50	79.50
Revere P85D Proj.	124.50	78.50
Brumberger 8mm Proj.	39.50	29.95

16mm MOVIE CAMERAS & PROJECTORS

Revere 39, f1.9	224.50	139.50
Revere 37, f1.9	194.50	122.50
Revere 101, f2.5	169.50	109.50
Revere 48 Projector	182.50	112.50
Kodak K-100, f1.9	279.00	194.50

TAPE RECORDERS

Revere T-1100	169.50	112.50
Revere TR-800	287.50	184.50
Wollensak T-1500	199.50	138.50

8mm MOVIE LENSES

36mm f1.4 Unitel	22.50
36mm f2.8 Steinheil	24.50
36mm f1.9 Votar	19.50
36mm f1.9 Cine Navitar	29.95
Votar 6.5mm f1.9	19.50
Canon 38mm f1.8	64.50
Canon 50mm f2.8	58.50
Canon 6.5 f1.8	55.00

16mm MOVIE LENSES

Wollensak 50mm f1.9	57.50
Wollensak 13mm f1.5	84.50
Angenieux 9.5mm f2.2	72.50
Berthiot 15mm f2.8	39.50
Balowstar 15mm f1.3	99.50

BRAND NEW
Konica III* MFX

69.50
NO TRADE NEEDED



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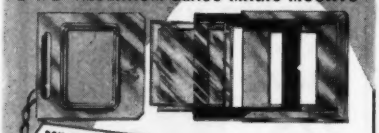
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the CAMERA CLUBS

by MABEL SCACHERI

Of slide exchanges, shrunken heads, a tabletop circus, an old fountain pen filled with hypo, etc.—a club bulletin roundup.



Every time I read a stack of camera club bulletins, which you readers are kind enough to mail me, I get a new charge of enthusiasm for the clubs. Many smart editors of these bulletins spice the club news with tidbits about individual members, not necessarily photographic.

As a sample, *Photo Flash,* the publication of the Municipal Photo Club of St. Paul, tells of the strange case of member Herb Gustafson who has a pet garden spider which appeared on TV. And then there's this Metro Movie Club of River Park, Ill., near Chicago. They report that, at a meeting of Valley Cinematographers, one Dr. Lee showed his movie of the Amazon country AND passed around among the audience a couple of shrunken human heads, a popular product in the Amazon. I'll bet that woke up those sleepers in the back row.

Several of the bulletins include inspirational quotes, everything from the prayer of St. Francis to lines from Ralph Waldo Emerson. R. W. Emerson would have made a good camera club president, goading the members to stop imitating and begin to see with their own eyes. Here are his words, so applicable to photography.

"See thou bring to field or
stone
The fancies found in books;
Leave author's eyes, and
fetch your own
To brave the landscape's looks."

This verse was quoted in *Highlights and Shadows,* publication of the Women's Photographic Society of Cleveland, Ohio. And the Youngstown, Ohio, Photographic Society bulletin offers a thought for the day: "The only ones you should try to get even with are the ones who have helped you."

All right, you don't want to be ennobled, you want me to get down to photography. There is an excellent suggestion for tabletop fans in *The Lenscap,* published by the Motor City Camera Club of Detroit, Mich. It comes from Gertrude Carew, who picked up some figurines on the circus theme at the dime store—a gay circus wagon with a plastic bear in it, and six miniature horses which she painted white and gave head ornaments of red pipe cleaners.

She hitched her horses to the wagon with toothpicks for traces, put a driver, of lead, on the wagon and a small clown to walk beside it, and cut some circus rings of bright cardboard, with sand on the rest of the table. Then she projected a color transparency of a circus tent on a ground glass background, and shot herself some prize-winning color slides. Lots of trouble? Well, it beats traipsing around in a cold spring rain getting wet weather pictures, for my money.

To my surprise and delight I even got a bulletin from Le Club Photographique de Paris, France. They were starting their seventh year, and listed some "reproaches and resolutions"—reproaches to passive members, "skeptics, bitter people and conformists." They resolved on a more rapid rhythm in their meetings, starting promptly at 8:30, uncensored debates and permanent contact with top shelf photographers.

International exchange

These French fans favor the 30 by 40 size in prints, which I guess means centimeters and I guess is about 8 x 10. One of their traveling members struck up a friendship in Mexico with the president of a Mexican camera club, and arranged for a show of the Paris club's work in Mexico "under the patronage of Monsieur Jean Sirol, cultural counselor of the French embassy in Mexico," no less. If your club is interested in a stimulating international exchange of prints to boost our American rough-diamond culture, write to Le Club Photographique, 52 rue Custine, Paris 18, France. Write in English; you'll receive a letter in French, which your educated sister can translate for you.

Several clubs in the U.S.A. have also expressed a wish to swap print shows, ideas, photo tips and letters with other clubs. The Dallas Camera Club is one, and you write to K. E. Berry, 3555 Woodleigh Court, Dallas, Texas. To exchange print portfolios, write to Albert B. Armstrong, Norwalk Camera Club, P.O. Box 505, Norwalk, Calif. The Aremac Camera Club wants to trade slides and have some pen pals. Write to F. W. Kohler, 739 Marshall Ave., Webster Groves 19, Mo.

H. Earle Faulkner, 25 E. Stephens

(Continued on page 106)

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CAMERA CLUBS

(Continued from page 104)

Dr., Chestnut Hill Estates, Newark, Del., says the Diamond Camera Club, Wilmington, Del., would like to hear from other clubs. And Frederick E. Meyers of the Monterrey Photoclub, Hidalgo 317 Poniente, Monterrey, Mexico, says the members of his club will be glad to be of assistance to shutterbugs traveling in Mexico.

There, that's my contribution to the good neighbor policy. Now here are a couple of photo tips from the Portland, Ore., Photographic Society. They say take out the fiber padding in filter cases and replace it with a piece of sponge rubber to eliminate lint. And fill an old fountain pen with hypo, write your name or whatever you like on a piece of printing paper in a dark-printing area, let dry, and you'll get white lettering on your print.

Probably there have been times when your club wanted to have a paid speaker give a talk but couldn't afford it. The enterprising Dallas Camera Club persuaded five of the local camera stores to pay the costs of the talk by Mrs. Daisy Wu of Hong Kong, during her tour last year. No doubt your local stores would do the same, if you give them a good pitch. Send members who have charge accounts at the stores, why don't you?

I did a double take when I received a letter from the Royal Photographic Society of New Orleans, La. Then I found that the club, organized last June, held its first meeting on Royal St.—no reigning monarchs involved at all. They say they want new members "only if they come as participating rather than passive members." They further state that their members are a mixture of pros and amateurs and it's stimulating.

And here is a yelp for help from David W. Moore, 1345 Rosedale Ave., Chicago 40, Ill. He belongs to no camera club, is not interested in contests or exhibitions. He gets his kicks from trying new methods in the darkroom, or developing Ektachrome himself. He wants to hear from other people with similar darkroom enthusiasm, "between high school and college age," so he can perhaps start a darkroom club. Get in touch with him.

Speaking of the Chicago area, I advise any of you camera club members who happen to visit Chicago to try to work in a meeting of the Chicago Color Camera Club. I was impressed speechless by the fine, efficient, smooth way they handled their club sessions. They meet the second and third Thursdays of each month and are most hospitable. You could no doubt wangle an invitation to a meeting by writing to Elsie C. Bullard, 550 Surf St., Chicago 14, Ill., the corresponding secretary.

I also gleaned some good club program ideas from the bulletins which I will tell you about next time. Thanks loads for the bulletins. I'm sorry I can't report details of specific meetings of your clubs. Magazine material has to be written two or three months ahead of time, so the information would be old stuff by the time it got into print. But I do enjoy and profit by your letters and news.—THE END

FAST FILMS

(Continued from page 102)

are all good choices. The Promicrol is expensive and I recommend a fresh solution each time it is used. Although this is a superb developer, price may persuade one to use Clayton P-60 or Microphen, both of which are excellent. Fast working and very stable Ethol UFG may be a good choice for those who regard economy both in time and cost of primary importance. If you want a developer offering maximum "push-ability," soft working and low contrast, Microphen may be a good choice.

Incidentally, Ethol UFG (manufactured by Plymouth Products Co. of Chicago) develops film in the shortest possible time without loss of emulsion speed and at the same time yields a negative of excellent quality. It produces a very fine grain and sharp image combined with fairly good shadow detail. At about exposure index 400 to 500, its performance is superb in terms of quality and speed (with only four to five minutes developing time).

F) *Not only do harder grades of paper exhibit more grain, as mentioned previously, but also glossy surfaces tend to show more grain than matte or semi-matte surfaces.* And, if diffusion is applied either to the light source of an enlarger or between the lens and paper, graininess is further decreased. One can use a diffusion disc for the latter, but a cigarette package cellophane, well crumpled and then smoothed out, can serve as a simple means of diffusing grainy negatives. Needless to say, this is only an emergency measure.

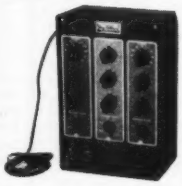
G) *Don't "push" films more than necessary.* It is possible to "push" film indexes much higher than indicated in the table of exposure and development *(page 58)*. This, to be sure, is widely practiced. However, one should "push" a film's speed only when absolutely necessary and when one is willing to sacrifice quality for pictorial content. Most available light situations are met effectively with 400-500 exposure numbers, but if higher speed is desirable, use films in Group II or III (see chart, *(page 58)*.—THE END

CORRECTION: GAMI

The price of the GaMi camera mentioned in John Cooper's column, "Ultra-miniature," in the March issue of MODERN (page 110) was incorrectly stated as $340. It should have been $297.50 instead.

NEW products

Nems-Clarke Tri-Color Timer



The Nems-Clarke Type TC-100 Electronic Tri-Color timer for Type C printing with the three-filter method is really three timers in one. Each of the three timer sections has four dials: three for time and one for automatic correction of the paper factor. (Each package of paper has a factor to account for the variation in emulsion speed between batches.) A single switch brings the desired timer into action. One dial of each timer is calibrated in 10 sec. units, another in one sec. units, and a third in tenths of a sec., offering timing adjustments from 0.1 to 111 sec. in 0.1 sec. intervals. Factor dials are for red, green and blue filters. Transition from one emulsion to another is done by setting the factor dial according to the factors on the Type C paper envelope. With the factor set, the timers automatically make the necessary correction. Setting the three factor dials at "unity" eliminates correction and the enlarger runs at the time indicated by the time dials. Other color materials involving different exposure times in processing, as Dye Transfer, may be used with the timer. The Tri-Color timer operates on 115-volt AC, weighs about 12 lbs., measures 13 x 8½ x 5 in. and costs $340. Write:

NEMS-CLARKE, INC.
919 JESUP-BLAIR DRIVE, SILVER SPRING, MD.

Lip Sync with Kodak Pageant

Three new accessories make it possible to add lip synchronization to your films using the Kodak Pageant Magnetic Optical sound projector. The Pageant both records and plays back sound on magnetic striping, in addition to showing regular optical sound films. No projector modification is required and these accessories can be installed without returning the unit to the factory or repair shop. The first unit is the Kodak Synchronizing Brake Kit, a device for on the spot recording of sound effects and dialogue in synchronization with the taking camera. With the kit, consisting of a nylon spool and braking strap, you can set the speed of the projector for exactly 24 frames per second, and record the sound while you shoot at 24 fps. There's a stroboscopic pattern on the front of the spool which can be adjusted by a friction brake. When the pattern appears to stand still under a neon or fluorescent light, the projector is in sync.

A second unit, the Synchronous Motor Kit, contains the motor, motor pulley, projector pulley and timing belt. It does the same job as the manual braking kit, but does it automatically.

The Kodak 2-Projector Synchronizer Kit is designed for firms who edit their own films and produce duplicate sound-synchronized prints. The kit consists of two projector pulleys and a timing

(Continued on page 108)

DIRECT Import Co. brings you AMAZING SAVINGS on FINEST IMPORTS

YOURS FREE "BC Flashgun" $6.95 Value! Precision-made, compl. with capacitator, cord, test bulb, in case. *with any purchase of $10.00 or more.

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• f2/50mm 7 elem. hi-speed amber-coated lens
• Combined coupled rangefinder & viewfinder
Automatic rapid advance lever, shutter cocking. Flash synchro • Click set speeds 1-1/300 sec. Built-in flash synchro • Built-in selftimer • Double exposure prevention. List $99.50
OUR EXCLUSIVE SPECIAL $49.50
with f2.8/50mm 5-elem. coated lens List $82.95 ONLY $34.95
Case List $9.95 — OUR SPECIAL ONLY $4.95

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TELEPHOTO LENSES
for Exakta, Exa, Praktica, Pentacon, Contax D f/2.8/135mm preset spring diaphragm, 6-element, helical focusing mount. List $89.95
ONLY $38.95

Save on Brand-New
LENSES for LEICA, LEICA M3, CANON, TANACK, etc.
Fully color corrected — high precision — f/2.8 35mm wide angle with viewfinder List $79.50 $47.75
f/3.5/135mm telephoto, 4-element, screw mount. List $79.50 $47.75
Free leather case and viewfinder.

EXCEPTIONAL OFFER! BRAND-NEW!
PRAKTICA FX OUTFIT
w/f2.8 Zeiss Tessar Preset or f1.9 Meyer Primoplan Preset — plus f3.5/135mm Preset Telephoto plus waistlevel sportsfinder plus BC Flashgun plus leather case. Complete List $209.50
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Movie Lenses
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1½" f/2.5 tele. 7mm f/2.5 W. A. List $49.95 $19.95
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Each lens separately $14.98

Terrific Savings! Brand-New 1958
FULLY AUTOMATIC 2½ x 2½
Famous Make
Twin Lens Reflex
10 shutterspeeds to 1/500 sec. Fully automatic film advance & shutter cocking, famous f3.5/80mm 4-elem. coated taking lens, f3.2/80mm viewing lens, MX Flash Synchro. Eye-level sportsfinder, brilliant magnifier, double exp. & double exp. prevention devices.
List $75.50 Slashed to ONLY $39.95
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FAMOUS MAKE 35mm f/3.5 7-Element Lens
FOR EXAKTA, EXA, PENTACON, HEXAGON, etc. Latest design, precision sharpness, preset lens. List $44.95 $48.95

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9-element preset lens, Precision sharpness, newest design, in mount for EXACTA, EXA, PENTACON, HEXAGON, etc. Free leather case.
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World's Lowest Price 1958 Model PAX m2
Precision engineered quality features — f/3.5 45mm coated, color corrected Luminor lens (extra optional definition and depth) Coupled range viewfinder. Flash, strobe, FX synchro. Automatic self cocking shutter to 1/300. Double exposure prevention. Automatic film counter. Up to four extra negatives per roll.
List $49.95 $29.95
Case List $8.95 Only $4.95
Sunshade & Filter Kit Special $1.95

Brand-New Import! High Power! Coated
Prism Binoculars
All center focus

7 x 35	$16.95
7 x 50	$19.95
8 x 30	$16.95
10 x 50	$26.95
16 x 50	$29.95
7 x 35 B & L	$19.95
7 x 50 B & L	$24.95

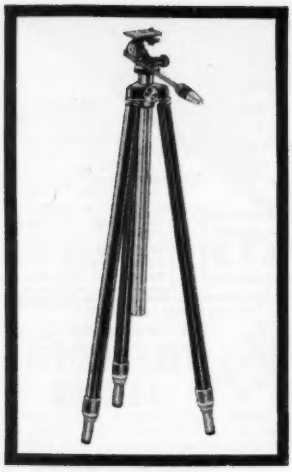
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Whitehall tripods by Quick-Set give you more for your money

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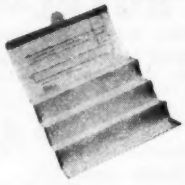
NEW PRODUCTS

(Continued from page 107)

belt. The kit interlocks two projectors to run in step. In addition to being useful for duplicate print production, the unit may be used to play back a separate magnetic or optical track on one machine in synchronization with a film on the second—making it possible to preview sound and film together before combining them in one print.

Prices are: Kodak Synchronizing Brake Kit, $14.50; Kodak Synchronous Motor Kit, $86.75; and Kodak 2-Projector Synchronizing Kit, $42.25. Write:
EASTMAN KODAK
ROCHESTER 4, N. Y.

H & L Negative Folders

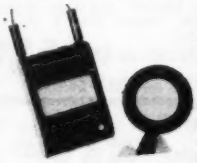


The H & L negative folders have an accordion arrangement that permits compact storage of several sets of negative strips. The glassine pockets are open at both ends for easy removal of negatives. An attached heavy paper cover with space for notes protects each sleeve. H & L negative folders are available for both 35mm and 120 film. Sizes are seven and eight sleeves for 35mm, and a four-sleeve pack for 120. Price is 12¢ each. Write:
STEFFEN HANSEN & EDWARD LAGUNA
8649 LOOKOUT MT. AVE., HOLLYWOOD, CALIF.

Kodak Introduces Safer Cleaner

A new Eastman Kodak film cleaner does away with danger from flammability and can be used to clean black-and-white and color negatives or transparencies. You apply the solution with a soft, lintless cloth to remove dirt and dust from films. The cleaner sells at 90¢ for a 4-oz. bottle. Write:
EASTMAN KODAK CO.
ROCHESTER, N. Y.

Gossen Foot Candle Meter



The Gossen Trilux meter covers a range from 0 to 12,000 foot candles and is designed for use with the new high speed films. Accuracy is said to be plus/minus five percent. The photoelectric cell of the Trilux Foot Candle meter is mounted in a handle connected to a microgalvanometer. A range selector switch sets the scale for readings from 0 to 12, 0 to 60, or 0 to 600 foot candles while an opal 20X multiplier fits on the handle and permits readings of 0 to 240, 0 to 1200 and 0 to 12,000 foot candles. Complete with leather case, the Trilux is priced at $75. Write:
KLING PHOTO CORP.
257 FOURTH AVE., NEW YORK 10, N. Y.

Elwood Foto-Meter, Model Z-4



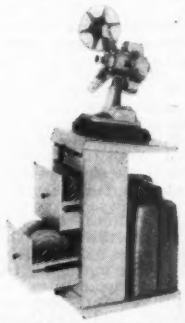
The Elwood Foto-Meter has an angle of light measurement of about 2° and is designed for precise exposure measurements of small areas in the scene or on the subject. A black spot, light meter scale, and view of the scene are superimposed in an optical viewer on the meter. The black spot covers only a small portion of the subject and the reading indicated is from that spot only. The Elwood is calibrated for exposure indexes from 0.2 to 6400, f-numbers from f/1 to f/45, shutter speeds from 8 to 1/1000 sec., movie speeds of 16, 32 and 64 fps, and LVS numbers from 1 to 18. Polaroid, foot lambert and incident light readings may also be made with the Elwood Foto-Meter. Miniature long-life batteries supply power. The meter weighs about 12 oz. and construction is of high impact plastic and aluminum. The Elwood Foto-Meter sells for $97.50. Write:
FOTOMATIC CORP.
2603 KESSLER BLVD., N. DRIVE,
INDIANAPOLIS, IND.

Walz Movie Meter



The Walz direct reading movie meter can be used with Daylight or Type A Kodachrome or Anscochrome movie film. You set the exposure index of the film on a scale at the side of the meter, point the meter and read the proper f-number for correct exposure at 16 fps. The meter is of plastic construction and sells for $5.95. Write:
U. S. PHOTO SUPPLY CO.
6478 SLIGO MILL RD., WASHINGTON 12, D. C.

Combination Projection Stand



A combination projection stand and storage cabinet designed by Century Engineering Corp. has two sliding drawers that hold either 26 reels of 8mm or 14 reels of 16mm film. Measuring 11 x 17 x 24½ in. the stand's top tilts to any desired projection angle, supplementing the tilt control of the projector. There's a storage compartment under the top for lenses and other equipment. You can store the projector at the rear of the cabinet when it is not in use. Of all steel construction with simulated leather finish, the cabinet rests on four non-slip cushion feet. Price is $39.75. Write:
CENTURY ENGINEERING CORP.
4716 W. LAKE ST., CHICAGO 44, ILL.

Movie Adapter for Alpa Lenses

The Alpa Cinadapt permits mounting Alpa 35mm camera lenses on 16mm C-mounted movie cameras. One side of the Cinadapt ring accepts the bayonet mount of the Alpa lens, while the other side screws into the movie camera mount. The ring automatically compensates for the difference in focal distances between the two types of cameras. The Cinadapt costs $14.95. Write:
KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Tiffen DM Decamired Filters

Tiffen has announced its line of Tiffen Decamired (DM) filters for balancing light sources with all types of color film. Using a film balanced for one kind of light under another one of different quality (fluorescent instead of photofloods, for example) results in unnatural color rendition. Film and light source can be brought into balance by the proper filter. Decamired filters use a new color balancing principle (see "Modern Color," page 46, November, 1957). To select the correct filter you either check the DM table supplied with each set of filters for the

(Continued on page 110)

UNBELIEVABLE VALUES

DEVELOPING SERVICE AVAILABLE

100' 16mm B&W $1.25
8mm 25' double B&W ..... .60

35mm COLOR FILM

Available in ANSCO TUNGSTEN 35mmx100' $22.00

Available in TUNGSTEN or DAYLIGHT AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20 exp. rolls, including processing. $1.50 (3 for $4.25)

20 exp. rolls INDOOR ANSCO COLOR $1.00 (3 for $2.75)

AERO EKTACHROME CHEMICALS—
4½ gal. $4.95

50 ft. 35mm—85¢ Plus X or XX

A $100.00 purchase of film (color or B&W) will allow a brand new Eastman Kodak Brownie 8mm for $1.00—Regular price for such a camera alone—$35.00

This offer is in addition to our Unbelievable Value of film on which you save 50%.

A $200.00 purchase will entitle you to a Kodak Brownie camera and a 8mm projector for $1.00. Regular price close to $100.00

A $50.00 purchase will entitle you to a brand new Brownie Camera with flash and film and bulbs. Regular price for Camera and film (color as well as B&W) $25.00—in any store.

A $25.00 purchase entitles you to a 127 Camera and 3 rolls of color film and 6 rolls of black and white. Real value in store—$10.00

Additional $25 purchase entitles you to Eastman Kodak carrying case of genuine leather. Reg. price of case alone—$11.25

MOVIE FILM SPECIAL

100' 8mm double
Packed on 4 Camera spools 25' $1.79
processing not included

ACCESSORIES

CHEMICAL KITS—D88, one gallon size good for reversal or straight B&W processing—for paper & film. In powder form $1.00
(Include postage)

Take advantage of these bargains.

B&W film—100 ft. on Bolex Spool $2.50
100 ft. Ansco Color on Bolex spool 8mm With devel. 5.50
Empty 16mm magazines made by Kodak 6.50
8mm empty mag. ..... 75¢
16mm 100 ft. camera reels ..... 75¢
Cans for such reels ..... 25¢
Empty cartridges for 35mm 20 or 36 exp. ..... 10¢
10¢ each, $1.00 a dozen
Cans for 35mm cart. ..... 10¢
800 ft. reels, 16mm ..... 75¢
16mm—1200 ft. ..... $1.00, Cans— 50¢
1600 ft.—16mm ..... $1.25, Cans— 50¢
Kodachrome reloads—20 exp. $1.10
100 ft. $30.00
400'—8mm empty reels ..... 50¢
Dble. cans ..... 35¢, 3 for $1.00
35mm Bulk film Loader daylite
100 ft. Negative 35mm film, Plus X or XX
12 cartridges ..... All this for $5.95
Roscoe Cement—(bottle) ..... 25¢

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Eastman Kodak SW Semi-matte—Contrast #4
100 sheets per box, 10x10 ..... $2.50

COLORCHROME IN BULK
ASA 10

16mm—4¢ per ft. ..... min. order 50 ft.
8mm—25 ft. on camera spools $1.25
100' 8mm $5.00
(Processing not included)

CLEARANCE SALE
16mm CARTOONS APPROX. 400'
AVAILABLE IN SOUND OR SILENT

$4.95 For Home Use Only

COLORCHROME FILM
WITH PROCESSING ASA 10

8mm 25' dbl. roll $2.25
8mm 25' dbl. mag 2.75
16mm 100' available in both sound or silent 5.00
16mm 50' magazine 3.50

MOVIE FILM
FRESH—WITHIN DATE—INCLUDING DEVELOPING
COLORCHROME ASA 32
Available in 8mm and 16mm

100 ft. 16mm roll $7.50
50 ft. 16mm Magazine 4.50
8mm 25 ft. double roll 3.25
8mm 25 ft. double Magazine 3.75
16mm KODACHROME 100 ft. rolls—processing included. Developed by Eastman Kodak. Price $6.00 per roll.
25 ft. double, 8mm High Speed, B&W EASTMAN KODAK, Weston 250 processing included 1.75
50 ft. 16mm B&W EASTMAN KODAK—developed free by Eastman Kodak. 2.00

ANSCO MOVIE FILM
BLACK AND WHITE
WITH PROCESSING ASA 50

8mm 25' dbl. roll $1.15
8mm 25' dbl. mag 1.75
16mm 100' available in both sound or silent 2.50
16mm 50' magazine 1.90

PROCESSOR
8MM-16MM CINE FILM

100 FOOT CAPACITY—TRAY, DRYING RACK, PROCESSING REEL, COMPLETE INSTRUCTIONS. 1 GALLON CAPACITY. ONLY $24.50

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MAKE YOUR OWN TITLES ONLY $4.95

READY MADE TITLES—2 SETS OF 10 APPROPRIATE TITLES. SAVE $1.90 ON EACH SET. ONLY $1.00 PER SET.

35mm BLACK & WHITE BULK (100 ft. rolls)

ANSCO FINOPAN $1.25 (Weston 24) Kodak Plus X, Background X, Double X, Infra Red $1.40

If you buy $25.00 worth of film—one 35mm loader free regular price $5.95

ROLL FILM

#127, 120, 620, 116, 616
Black & White, 10 for $1.95
35mm 20 exp. Black & White ..... 25¢
35mm 36 exp. Black & White ..... 49¢
AERO EKTACHROME # 120 and #620
Weston 40 ..... 3 for $2.15
AERO EKTACHROME 20 exp. $1.00

BULK MOVIE FILM

ASA 50
8mm x 400' dble. $5.95
8mm x 1600' dble. 22.00

CAMERA SPOOLED NO PROCESSING

8mm x 100' dble. $1.79
8mm x 25' dble. 7 for price of 6! ..... 60¢ each

SIZE	54 rolls	27 rolls	15 rolls
16mm x 25'	$8.95	$4.95	$2.75
16mm x 50'	19.95	10.95	5.95
*16mm x 100'	49.50	29.50	17.95

* Camera spooled

PHOTOGRAPHIC ENLARGING PAPER
100 SHEET PACKAGES
Contrast 1—2—3

	S.W.	D.W.
4x5	$1.29	$1.59
5x7	1.79	2.09
8x10	3.49	4.00

PAPER IN ROLLS

93/8"x 200 ft.	$ 4.60
93/8"x 500 ft.	10.50
93/8"x1000 ft.	19.90
5"x 625 ft.	7.50

AVAILABLE IN 8mm and 16mm

THE FOLLOWING FULL VERSION REELS

The 8mm is approximately 200 ft. and 16mm approx. 400 ft. each reel.

Charlie Chaplin Comedies—1 reelers—

NEW JANITOR! MABEL'S BUSY DAY, FILM JOHNNY, BETWEEN SHOWERS, CAUGHT IN THE RAIN, HIS NEW PROFESSION.—2 reelers—IN THE BAND, NITE AT THE SHOW, THE CHAMPION, THE TRAMP, HIS NIGHT OUT, DOUGH AND DYNAMITE. The price for silent is $10.00 per reel and for sound $12.50 per reel. 8mm $5.00 per reel.

MACK SENNETT BATHING BEAUTIES—

one-reelers $10.00 per reel and $20.00 for two-reelers. Full version approx. 400 ft. 16mm each. 8mm $5.00 per reel.

GRANTLAND RICE SPORTS—

available in 8mm approx. 200 ft. each and 400 ft. approx. Price 16mm $10.00 silent and $12.50 sound. 8mm $5.00 per reel. RUNNING THE SCALES, SPORT AFLOAT? GRIDIRON GLORY, BULLS EYE, SUN AND SNOW, SELF DEFENSE, MONARCHS OF THE FIELD, SON OF SWAT.

HAL ROACH COMEDIES—

Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. $5.00 per reel—16mm $10.00 silent per reel and $12.50 sound. Approx. 400 ft.

ORIGINAL OUR GANG COMEDIES—

available in 8mm and 16mm $5.00 for 8mm approx. 200 ft. $10.00 per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

CHRISTMAS CHIMES, CHRISTMAS NIGHT, CHRISTMAS UP NORTH, CHRISTMAS DAZE, A KING'S CHRISTMAS, 8mm $5.00, 16mm $10.00 Silent, 16mm $12.50 Sound.

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8mm 25' dbl. roll	1 doz.	$24.00
8mm 25' dbl. mag	1 doz.	30.00
16mm 100' available in both sound or silent	1 doz.	55.00
16mm 50' magazine	1 doz.	35.00

ANSCO MOVIE FILM
ASA 50 BLACK AND WHITE (with Processing)

8mm 25' dbl. roll	1 doz.	$12.00
8mm 25' dbl. mag	1 doz.	20.00
16mm 100' available in both sound or silent	1 doz.	25.00
16mm 50' magazine	1 doz.	20.00

ROLL FILM

#127, 120, 620, 116, 616 Black and White	50 for	$ 9.50
120 & 620 Color	1 doz.	7.80
35mm 20 exp. Black & White	1 doz.	2.75
35mm 36 exp. Black & White	1 doz.	5.00
AERO EKTACHROME #120 and #620 Weston 80	1 doz.	8.00
Ansco Color 20 exp.	1 doz.	10.00
Super X or Double X and Plus X	1000 ft.	12.00
35mm 20 exp. KODACHROME, 1957 dating	1 doz.	11.00

COLORCHROME IN BULK
ASA 10

16mm	400 ft.	$15.00
8mm 25 ft. on camera spools	1 doz.	14.00
8mm 100 ft. (Processing not included)	1 doz.	42.00

SPECIAL OFFERING in 8mm and 16mm SUBJECTS
(CARTOONS AND FAIRY STORIES) BLACK AND WHITE

50 ft. 8mm	1 doz.	$10.00
200 ft. 8mm	1 doz.	35.00
100 ft. 16mm	1 doz.	20.00
400 ft. 16mm (silent)	1 doz.	75.00
400 ft. 16mm (sound)	1 doz.	100.00

BULK MOVIE FILM

8mm x 25 ft. dbl. (Packed on Camera Spool) No Processing	1 doz.	$ 5.00
16mm x 50'	100 rolls	$40.00
16mm x 100'	50 rolls	45.00
50 ft. 16mm B&W EASTMAN KODAK—developed free by Eastman Kodak.		1.70

ACCESSORIES
TAKE ADVANTAGE OF THESE BARGAINS

B & W film . . . 100 ft. on Bolex Spool	1 doz.	$43.00
100 ft. Ansco Color on Bolex Spool 8mm With Developing	1 doz.	60.00
Empty 16mm magazines made by Kodak	1 doz.	8.00
8mm Empty mag.	1 doz.	8.00
16mm 100 ft. Camera Reels	1 doz.	2.50
Cans for such reels	1 doz.	1.00
Empty cartridges for 35mm 20 or 36 exp.	1 doz.	1.00
Cans for 35mm cart.	1 doz.	1.00
400' . . . 8mm empty reels	1 doz.	5.00
Dble. cans	1 doz.	3.00
8mm camera reels	1 doz.	2.50
Cans for 25 ft. double	1 doz.	1.00
800' reels 16mm	1 doz.	7.50
Cans (double)	1 doz.	3.50
16mm—1200 ft. Cans	1 doz.	10.50
1600 ft.—16mm Cans	1 doz.	8.50
200 ft. 8mm Cans	1 doz.	14.00
200 ft. 8mm Reels	1 doz.	5.50
400 ft. 16mm Cans	1 doz.	3.00
400 ft. 16mm Reels	1 doz.	3.00
Roscoe Cement—(bottle)	1 doz.	2.50

MOVIE FILM SPECIAL

100' 8mm double	1 doz.	$20.00
Packed on 4 Camera Spools 25'	1 doz.	5.00

WHY NOT HAVE YOUR OWN FILM LIBRARY?
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	OUR PRICE	REG. PRICE
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NIGHT AT THE SHOW—2 reels
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THE CHAMPION—2 reels
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FILM JOHNNY—1 reel
BY THE SEA—1 reel
IN THE PARK—1 reel

MACK SENNETT COMEDIES—(12)		
8mm 200'	35.00	100.00
16mm 400'	100.00	250.00
"OUR GANG" COMEDIES—(12)		
8mm 200'	35.00	100.00
16mm 400'	100.00	250.00
GRANTLAND RICE SPORT REELS—(12)		
8mm 200'	35.00	100.00
16mm 400'	100.00	250.00

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SPORTS AFLOAT

PRIZE FIGHTS—(12)		
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LOUIS—SCHMELING
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LOUIS—WILSON
SCHMELING—LOUIS
SCHMELING—WALKER
SCHMELING—STRIBLING
SHARKEY—WALKER
SHARKEY—STRIBLING
DEMPSEY—SHARKEY
PETROLLE—BATTALINA
CONZONERI—PETROLLE

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Available in 8mm and 16mm

	Per Reel	Our Price	Reg. Price
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CROWN OF THORNS 8 reels (sil.) 16mm		10.00	15.00
ST. FRANCIS 7 reels (sound) 16mm		12.50	20.00

ST. ANTHONY OF PADUA 9 reels
MESSENGER OF THE BLESSED VIRGIN 9 reels (Story of Lourdes)
THE CHRISTUS 7 reels
JOAN OF ARC 5 reels

(All 16mm films which are approx. 400 ft. per reel can be obtained in sound or silent. The 8mm is approx. 200 ft. per reel.)

ALSO AVAILABLE ARE (12) ASSORTED FEATURES AT BARGAIN PRICE
These features consist of 5- 6- and 7 reels. Running time over one hour—

	OUR PRICE	REG. PRICE
(12-8mm ass't feat.)	$275.00	$550.00
(12-16mm ass't feat.) (silent or sound)	550.00	1200.00

IMPORTANT ! ! !
When ordering please state whether you want silent or sound features in 16mm. The following are titles of features available.

	STAR
DANCING MOTHERS—	Clara Bow
WE'RE IN THE NAVY NOW—	Wallace Beery
LADY WINDERMERE'S FAN—	Ronald Colman
YANKEE CLIPPER—	William Boyd
NIGHTCRY—	Rin Tin Tin
LOST WORLD—	Wallace Beery
COVERED WAGON—	Helen Hale
LEATHERNECKS—	William Boyd
LAST OF THE MOHICANS—	All Star cast
CAPTAIN FLY-BY-NIGHT—	Johnny Walker
YOUNG APRIL—	Joseph Schildkraut
CAPTAIN SWAGGER—	Rod La Roque

ASTRA PHOTO PRODUCTS
243 WEST 55TH STREET
NEW YORK 19, N. Y.
INCLUDE POSTAGE. $2.00 DEPOSIT ON COD'S.

NEW PRODUCTS
(Continued from page 108)

DM value of your light source, or determine the temperature with a color temperature meter. You then subtract the DM value of the light from the DM value of the film and the difference is the required filter value. A minus value indicates the need for cooling, or B filters, while a plus result shows the need for warming, or R filters. If, for example, a film is rated for a light source of 5500K, or 18 DM, and the actual light source has a rating of 3300K, or 30 DM, subtracting 30 DM from 18 DM results in minus 12. This means that a minus, or B, 12 filter is required.

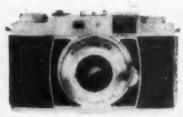
Complete kits, consisting of six filters and case, are priced as follows: Series No. C, $10.50; Series No. 4, $10.50; Series No. 5, $12.60; Series No. 6, $15; Series No. 7, $27; Series No. 8, $48; and Series No. 9, $64.50. Write:
TIFFEN MKTG. CO.
71 JANE ST., ROSLYN HEIGHTS, L. I., N. Y.

Testrite Tripod has Pan Gear



The three-section Testrite Superpod tripod features a horizontal panning gear, ball level and extra 90° tilt on the panhead. A locking screw releases the panhead platform for the extra tilt, while a crank permits you to pan smoothly in a full circle. A second crank also raises and lowers the center post 12 in. When fully extended, the tripod measures 76 in., but closes to only 30 in. Weighing 5 lbs. 8 oz., the unit is said to be strong enough to support 4 x 5 still cameras and 16mm movie cameras. Other features include: adjustable camera screw, single lock panhead handle, degree marks for vertical and horizontal tilts, aluminum anodized legs with non-skid tips. Price is $25.95. Write:
TESTRITE INSTRUMENT CO., INC.
133 MONROE ST., NEWARK 4, N. J.

Century 35 has f/3.5 Lens



Equipped with a Prominar 45mm f/3.5 lens, the 35mm Century 35 camera also has a Seikosha shutter with MX synchronization and speeds from 1 to 1/500 sec. and B. Construction is of die-cast aluminum with a scuff-proof black grain covering. A single-stroke rapid advance lever advances the film, cocks the shutter and sets the exposure counter. All settings, including shutter speed, f-number, exposure, depth of field, and film speed are readable from the top. The rangefinder and viewfinder are combined in a single window. Red dot settings indicate the proper exposure for color film under average outdoor shooting conditions. The Century 35 sells for $54.50. Write:
GRAFLEX, INC.
DEPT. 101, ROCHESTER 3, N. Y.

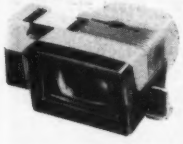
Baldessa Permits Fast Shooting



The Baldessa I 35mm camera has a Baldanar 45mm f/2.8 lens and novel shutter and film advance controls designed for rapid sequence shooting. With the Baldessa, it is not necessary to remove your eye from the viewfinder to advance the film. Your right hand stays

on the "piano key" shutter release, on top of the camera, and your left hand on the film advance under the camera. There's no projecting lever to hit your eye when you advance the film. The viewfinder eyepiece is said to be large enough even for eyeglass wearers to see the entire picture area comfortably. Other features are a Prontor SVS shutter with nine speeds from 1 to 1/300 sec. and B, MX synchronization, self timer, fast loading. Price is $44.95. Write:
KLING PHOTO CORP.
257 FOURTH AVE., NEW YORK 10, N. Y.

Magazine-loading Slide Viewer



The Airequipt Ultramatic slide viewer is a magazine-loading hand viewer for 2 x 2 color slides. Slides are placed in a magazine and need never be taken out. To view slides you place the magazine in the viewer and operate a lever. Each magazine has a visible index card that can be seen when the magazine is in place. Slides are magnified 7X by a double lens system. Price of the battery-operated Ultramatic is $14.95, while a viewer designed for house current is $18.95. Magazines are 50¢ each. Write:
CAMERA CRAFT INC.
210 NORTH AVE., NEW ROCHELLE, N. Y.

Tiny M5 Equals GE No. 5

The zirconium-filled Powermite M5, similar in size and shape to the miniature-type M2 flashbulb, has almost the same light output as the larger GE No. 5 flashbulb. Actual light output of the M5 is 16,000 lumen-seconds, compared with a rated 20,000 for No. 5's. The M5 is an M sync, or 20 millisecond delay, bulb like the No. 5. It has the same guide number when used with a 3-in. reflector as the No. 5 with a 5-in. reflector. The M5B, a 20-millisecond delay blue bulb, also zirconium filled, is for daylight color film. Write:
GENERAL ELECTRIC
NELA PARK, CLEVELAND 12, OHIO

Canon 35mm Available in Black



Models L-1 and Vt Deluxe Canon 35mm cameras are now available in all-black models which eliminate attention - getting polished surfaces. All chrome trim is anodized black to match the pin-grain leather body. Features of Model Vt include: shutter speeds of 1 to 1/1000 sec. and B, single window coincidence-type rangefinder-viewfinder, viewfinder adjustment for 50mm and 35mm fields, FPX synchronization, hinged back, accessory shoe coupled to rangefinder, automatic parallax correction for all viewfinders, self timer, folding rewind lever, film advance knob on top of camera and rapid advance lever at bottom of camera. The Model L-1 is similar to the Vt but does not have the rapid film advance lever on the bottom, or a self timer. A rapid advance film lever is located on top of the camera, replacing the advance knob. The lock for the hinged back is on the base plate. The black Canon costs from $259 to $369, depending on choice of lenses. Write:
CANON CAMERA CO., INC.
550 FIFTH AVE., NEW YORK, N. Y.

Correction

Through an oversight, the Fer Color 6-6 slide projector story in March "New Products" contained the old address for the Buttafarri Corp. The correct address is 425 Fifth Ave., New York 18, N. Y.

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With Nikkor f1.4 lens. The camera with the universal viewfinder, parallax corrected plus the features of the SP
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Wide angle 25mm f4	$169.50	$14.10
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Leica IIIg
With 50mm f2 Summicron lens. Newest Leica model with new bright line viewfinder, parallax correction, automatic flash sync.
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Canon L-1 Outfit
Complete with 35mm f2.8 W.A., 50mm f1.8 normal and 125mm f4.5 tele. lenses, viewfinder, electronic flash unit, exposure meter and gadget bag. .... List $425.00
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With 50mm f2.2 Takumar Lens plus 35mm f2.5 Optimar Lens, 135mm f3.5 Lens, BC Pan Type Flashgun, Exposure Meter, Set of Extension Tubes, Case, Gadget Bag. Total Value $440.00
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Includes new latest Exa mx, with 50mm f2.8 chr. Westar click-stop lens, penta prism finder, split-image rangefinder insert. Exa extension tube set, Exa B. C. flashgun, leather case.
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35mm f3.5 Optimar pre-set W.A. lens. Reg. $89.50, now only 49.95
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Edixa Reflex f2.8	149.50	Vitessa L f2	119.50	Revere CA-2	127.50
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Kodak Stereo	67.50	Rolleiflex 2.8E	*	Auricon	*
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Leica M-3 f2	349.50	Gami	239.50	Keystone Cril. f2.5	89.00
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Olympus Wide S f2	99.50	Bauer 88M f1.8	117.50	Mansfield Hi-F500	43.00
Pax MC f3.5	33.95	Brownie f2.7	22.50	Quicket Super 300	33.00
Pentacon 12	188.50	Brownie f1.9	37.50	Realist 620	31.50
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Pentacon PB f2	189.50	DeJur	*	Revere 8880	119.50
Petri f2.8	*	Eumig	*	Signet 300	48.50
Petri f1.9	*	Keystone K-25 f2.5	37.50	Signet 500	57.00
Prakica f2.8	69.50	Keystone K-33 f2.5	59.50	Viewlex Power-Matic	69.50
Prakica f1.9	89.95	Keystone K-38 f2.5	69.50	Viewlex Project-O-Matic	86.50
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Praktine FX f2	*	Keystone K-48 f2.5	94.00		
Prakica FX3 f2.8	99.50				

*Please write for free quotation.

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Topcon	Tower	Kalimar SR
Konica		Kalimar SL
Konica	Argus C-3, C-4, C-44	Exakta 66
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Tenack	Bell	Gami
	Dirlo	Stocky
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Contax IIA, IIIA	Robot	
Nikon S-1, S-2, SP	Royal	Speed Graphic
Miranda	Super Ikonta	Graflex
	Panette	Linhof
Exakta	Praktina	Press Cameras
Lin	Hexacon Supreme	View Cameras
Miranda	Auto-Sixtar	
	Hexacon	
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VIEW CAMERA RESULTS

(Continued from page 61)

faulty or if it is not perfectly aligned with the film plane.

Second: choose a fine grain film. For outdoor shots of the type illustrated here you won't need the faster films, which are inherently grainier, provide less sharpness. Choose Panatomic-X (as Brett Weston did), or Adox KB-17. Agfa Isopan F or Perutz Perpantic. A trifle faster than the slowest films available, they are adaptable to a wide variety of picture-taking situations. However, you may also wish to choose from among the *very* slow: Adox KB-14, Agfa Isopan FF, Ilford Pan F or Perutz Pergrano. While these latter offer the finest possible grain, they are perhaps a bit too slow for use as general purpose films.

Third: rate your film at approximately twice the ASA exposure index. For example, Panatomic-X should be rated at 40 to 50 instead of at 25, the ASA index. The ASA number incorporates a 2.5X "safety factor," which guarantees a printable result. However, somewhat finer quality can be obtained from slow, fine grain films if they are rated at the higher index and the safety margin reduced.

Of course, if you reduce your safety factor, it is more important than ever to be sure that your exposure is correct. So, *fourth:* use an exposure meter and calculate your exposure carefully. In landscape shooting it is generally desirable to employ a compromise reading of light and shadow for best overall result. Note how Weston's photo, *pages 60-61,* retains detail in foreground rocks, yet there is no blocking up in water highlights.

Fifth: use a tripod. Even the smallest camera jar can negate the detail recording effectiveness of your fine grain film.

Sixth: use a soft working developer. Technical expert Y. Ernest Satow recommends the following developing times for Kodak Panatomic-X (ASA 25):

Developer	Exposure Index	*Time at 68° F
TETENAL Neofin Blue (1:14)	50	15
FR X-22 (1:15)	50	11
KODAK D-76 (1:1)	50	7
KODAK MICRODOL	50	6

*Time is for developing *two* rolls of film together in 16-oz. solutions, with agitation 10 sec. every minute. Times as given are 1-2 min. longer than for *one* roll of film developed alone.

Has Brett Weston decided to scrap his view and press equipment—in favor of 35mm? Not at all. Nor do we mean to suggest that you make kindling of yours, either. However, we do suggest that you try giving your brisk little 35 the view camera treatment—and see for yourself how close *you* can come to view camera results.—MARJORIE THOMPSON

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Argus C44, F2.8 Case & Flash	84.95	62.00	50.00
Canon V, F1.8	235.00	199.50	$70.00
Contax IIa, F2	219.50	114.00	85.00
Contaflex I	99.00	68.00	45.00
Contaflex II W/Meter	117.00	83.00	65.00
Samoca 35, F2.8 W/Meter	35.00	24.00	18.00
Olympus 35-S, F2.8, Case	56.75	44.00	34.00
Minolta A-2, F2.8	49.95	34.50	25.00
Minolta Super A, F2	93.00	80.00	68.00
Kodak Retina IIC, F2	87.00	69.00	55.00
Kodak Signet 30	41.50	30.00	20.00
Kodak Signet 50, & Flash	59.50	48.00	40.00
Exakta VX, F2 Auto Biotar	199.50	172.50	150.00
Exa, F2.9	59.00	33.00	25.00
Robot Star, F1.9	99.00	79.50	60.00
Ricoh 500, LVS, F2.8	52.00	44.00	36.00
Leica IIIa, F2 Sumar		64.00	45.00
Leica IIIF, F2 Summicron	* *	173.50	150.00
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Praktica FX3 F2.8 Auto	99.00	77.00	55.00
Praktina FX, F2 Auto	* *	155.00	125.00
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B & H 252TA, Turret, F1.9	* *	59.00	45.00
B & H Elect F1.9	* *	103.00	85.00
Brownie, F1.9	36.75	28.00	19.00
Brownie Turret, F1.9	62.00	44.50	37.50
Kodak Medallian, F1.9	78.00	62.00	50.00
Revere C A 1	109.50	94.00	79.00
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Revere 84, Turret, F2.5	79.00	46.00	35.00
Revere 44, F1.9	104.00	89.00	70.00
Wollensak 43 (3) F1.9	72.00	53.95	42.00
Wollensak 53 (3) F1.9	145.00	98.00	75.00
Keystone K27 (3) F1.9	70.00	62.00	50.00
Keystone K48 Mag. Turret, F1.9	96.00	79.00	60.00
DeJur Eldorado III (3), F1.9	74.00	61.00	48.00

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B & H 200EE, F1.9	* *	185.00	145.00
B & H 240TA, Turret, F1.9	* *	159.00	120.00
Kodak K100, Turret, F1.9	260.00	220.00	160.00
Keystone A-9, F2.5	85.75	49.00	35.00
Keystone A-12, F1.9	110.00	90.00	70.00
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Revere 85D W/Case	86.50	49.00	40.00
Revere P90 W/Case	109.00	83.00	67.00
Wollensak 18 W/Case	128.00	90.00	65.00
Wollensak 715 W/Case	124.00	88.00	65.00
Kodak Brownie 300	48.70	31.75	20.00
Kodak Brownie 500	59.50	42.00	31.00
Kodak Showtime 8 Variable	183.00	79.00	55.00
Keystone K75	57.50	39.00	25.00
Keystone K100	75.00	54.00	38.00
Keystone K105 (A)	103.00	72.00	54.00
Keystone K109 (D)	127.00	86.75	54.00
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Keystone K161	128.00	82.00	60.00
B & H 302E	* *	499.00	369.00
B & H 385C	* *	299.00	215.00
Revere S.P. 16	234.00	189.00	135.00
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Argus 300 Standard	29.50	19.00	10.00
Argus 300 Auto W/Case	46.50	26.00	18.00
B & H Robomatic W/Case	* *	86.00	69.00
T D C 706S Headliner Selecton W/Case	45.50	29.00	20.00
T D C Model D Selecton	59.95	29.00	18.00
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Realist 620	29.50	19.00	10.00
Viewlex Project-O-Matic	54.50	41.00	30.00
Viewlex Powermatic	84.50	64.50	46.00
Wollensak 815 W/Case	114.00	84.00	65.00
Revere 888 W/Case	109.00	78.00	60.00
Revere 555 W/Case	68.00	49.00	30.00
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Kalimar 66, F3.5	$74.00	$60.00	$40.00
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Premier Prof. Titler—Mod #2, list 37.50	25.95
Premier M-2 accessory kit, list 12.50	8.50

TRIPOD SALE!

	List	SALE
Quick Set Champ II, 3 Sect., Elev., w/Pan Head	$34.00	$22.95
Quick Set Husky II, 3 Sect., Elev., w/Pan Head	47.00	32.95
Star D-18, 3 Sect., w/Pan Head	15.40	8.97
Star D Conquest, 3 Sect., Elev., w/Pan Head	21.50	13.30
Continental Mark III, 3 Sect., w/Swing Over Tilt and Monopod	25.95	16.95
SPECIAL! Quick Set Elevator, 3 Sect., w/Pan Head	29.95	16.88
Quick Set Fairfax, 3 section, Elevator w/Pan Head	21.95	12.50

NEVER BEFORE AT THESE DISCOUNT PRICES!!

COMPLETELY AUTOMATIC 35mm SLIDE PROJECTOR

Just set the dial, and you can show your slides completely automatically with this special AWON combination—the new, fully-operated AIREQUIPT ELECTRO-CHANGER and the brilliant MANSFIELD "Midway" blower cooled aluminum projector. AWON saves you $26.95. Order now while the supply lasts.

Projector plus automatic Electro-Changer
list $75.90 **AWON SALE—$48.95**

Mansfield Midway "300" projector w/manual changer List—$39.95 AWON PRICE $19.95
Midway "300" proj. w/Airequipt Autolide changer List—$54.40 AWON PRICE $29.95

50% DISCOUNT—for 8mm movie cameras
SOLIGOR LENS SETS

7mm f2.5 FF w/A, 1½" f2.8 F.M. Tele } list $58.90 } AWON PRICE **$28.45**
6mm f1.9 FF w/A, 1½" f1.9 F.M. Tele } list $83.90 } AWON PRICE **$41.95**

SLIDE FILE & TRAYS COMBO. *SALE*

- All metal slide case for 12 trays
- 12 trays in plastic covers for B&N, VIEWLEX, TDC, AO, KEYSTONE.

AWON SALE—all for only $6.99

PORTABLE SLIDE FILE CASES

- For Tray & Magazine
- Fits TDC: KODAK: ARGUS: REVERE & AIREQUIPT

Model 12 (12 Trays) . . . List $ 8.75 ..... $4.95
Model 24 (24 Trays) . . . List $11.95 ..... $7.95

12 Viewlex or TDC slide trays (hold 36 slides each) ..... $ 5.95
12 Airequipt slide trays (hold 36 slides each) $16.95

NEW EXPOSURE METERS

List	SPEC
$9.95 Alpex Direct Reading w/case	$5.95
8.95 Sekonic Leader DeLuxe, w/case	6.50
Booster Cell for Sekonic Leader	2.95
9.95 Sekonic Compact, w/case	6.95
32.50 Norwood Director M-2	23.95
26.95 DeJur Dual-Professional	17.95
16.95 GE Mascot w/case	11.95
32.50 GE PR-1 w/case	18.95
32.50 Weston Master III w/case (dem)	22.45
34.50 GE Guardian w/case	23.50
18.00 Weston DS Dir. Reading w/case	13.95
Case for any of above	1.95

All equip. brand new. * Starred items require old camera in trade. Prices subj. to change without notice.



EXCLUSIVE—RADIANT
Portable Triped Screens
Crystal beaded 1957 Model

With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

SPEC.		SPEC.	
30 x 40	$8.95	37 x 50	$13.95
40 x 40	9.95	50 x 50	14.95

Radiant zipper case for any above—$2.95
Screens are shipped R.R. Expr. collect postage



Brand New
FEDERAL Enlargers

	List	SPECIAL
35mm 135C, f4.5 lens	$54.95	$35.95
Model 135C, Carrying case	9.95	6.95
FOR 2¼ x 3¼ NEGATIVES		
No. 240, Diffused, f7.9 lens	$29.95	$20.95
No. 290 Diffused, f6.3 lens	$43.95	30.95
No. 295, Sgl. Cond. f6.3	51.95	35.95
Carrying case for 290 or 295	9.95	6.95
No. 260CL, Cold Light, f6.3	$57.95	39.95
No. 311, Sgl. Cond. F4.5	$79.95	49.95
FOR 4x5 NEGATIVES		
No. 450, Diffused, f4.5 lens	$119.95	79.95

Brand New! Famous Make
ELECTRONIC FLASH



- Needs only 4 small batteries
- Exposure calculator dial
- Hand-Grip head for "off-the-camera" shots
- Switches easily to AC power
- GE flash tube gives constant flash value and exposure
- Comes with camera bracket, and AC line cord.

List Price..$54.50 AWON SPECIAL.. **$29.95**

ELECTRONIC FLASH OUTFITS

BRAND NEW	List	AWON PRICE
Ultrablitz Jet, A.C. or Batt.	$70.00	$44.95
Ultrablitz Expert IV, A.C. or Batt.	69.95	34.95
Ultrablitz Rocket, A.C. or Batt.	99.95	54.95
Ultrablitz Comet w/nickel cadmium battery		
DeJur Mecablitz M-32, A.C. or Batt.	54.95	33.95
Hershey "700" A.C. or Batt.	54.95	34.95
RI Dynalite A.C.	24.95	19.95
RI Dynaslave w/photoelectric eye	32.50	26.95
FR Model 141, A.C. or Batt.	54.50	35.95
FR Model 140, A.C.	29.95	21.95

And your old dashgun in trade

Brand New! ULTRABLITZ JET

Adjustable reflector for Wide Angle and normal shots. A.C. or 4-D batteries. Half power switch. Guide nos—B&W 250, Color 85. Discontinued model.

List Price $69.95 **SPECIAL $37.95**

SPECIAL SALE—ALL METAL
REEL CHESTS, REEL & CANS

CHEST 183—Holds 12 200' 8mm reels and cans	$2.49
CHEST 185—Holds 12 300' or 400' 8mm rls. & cans	2.79
CHEST 184—Holds 12 400' 16mm reels and cans	3.95
8mm 200 ft. REEL & CAN—4 sets for	2.49
8mm 300 ft. REEL & CAN—4 sets for	2.95
8mm 400 ft. REEL & CAN—4 sets for	3.65
16mm 400 ft. REEL & CAN—4 sets for	3.65

ARGUS *Sale!* ALL BRAND NEW LATEST MODELS

SPECIAL AWON COMBINATION DISCOUNT!
ARGUS C-3 w/case, flash & reg. lens *plus* SOLIGAR 135 mm f4.5 tele lens
BOTH for only—$64.95

	LIST	AWON PRICE
ARGUS C-3 w/case & flash	$69.95	$41.95
ARGUS C-4 w/case & flash	99.50	66.95
ARGUS C-44 w/case & flash	117.00	79.95
ARGUS 75 outfit	23.95	15.95
SLIDE PROJECTORS		
ARGUS 300 watt, SC	39.50	29.50
ARGUS 300 watt w/Auto Changer & case	62.50	42.95
ARGUS 500 wt w/auto changer & case	79.50	58.95

Special for ARGUS fans

SOLIGOR, top quality 135mm f4.5 telephoto for Argus C-3. List Price 49.50.....SPECIAL—$29.95
SOLIGOR 35mm f3.5 wide angle lens for Argus C-3.....SPECIAL—$39.95
Auxiliary telephoto for C-3, w/case. ONLY $9.95
AIREQUIPT slide trays for Argus projector, 6 for $8.95.....12 for $16.95

BRAND NEW!
PENTA-PRISM

Split Image Rangefinder comb. w/prismatic viewfinder. For Exakta V, VX and Exa. Complete with case & extra ground glass **AWON SPECIAL—only $21.95**

SAVE BY MAIL ! !

All Equipment BRAND NEW. Bargain outdated papers & film particularly for quantity work.

DARKROOM ACCESSORIES
BRAND NEW

	List	Sale
Yankee Lordomat 20 Tank	10.95	7.28
Yankee 4x5 Utility Tank	2.95	2.10
Yankee 4x5 Agitank cut film	8.95	6.95
Yankee Safe lite w/3 Filters	4.95	3.89
Airequipt 4 Way Fixed Easel	8.07	5.65
Airequipt Dialmaster Easel 11x14	17.06	11.89
Airequipt Photocrat 4x5 Printer	14.34	9.95
Airequipt Jr. Printer 4x5	10.77	7.35
Brumberger 5x7 Adj Metal Printer	22.00	14.95
Brumberger 5x7 Safe Lite 06	5.95	4.35
Brumberger 8x10 Paper Safe	10.95	7.80
Brumberger 11x14 Paper Safe	19.95	13.39
Fedco Focus Rite Enlarging Aid	2.25	1.75
Fedco No. 100 Dryer 11½x18	9.95	6.75
Gra Lab #168 Luminous Timer	24.95	17.20
Premier A2 Roto Dryer 24x28"	49.95	33.89
Premier A1 Roto Dryer 12x29"	27.50	18.92
Staticmaster 1" Brush	4.95	3.50
Spot-O-Matic Enlarging Meter	15.00	10.97
Kodak Timer Minutes & Seconds	9.75	7.50
Kodak 35mm Day Load Tank	9.95	7.49
Morse G3 35-8 16mm Dev. Tank	34.00	26.72
Precise 11x14 Metal Adj. Easel	6.75	4.95
Carr Cut Film Hangers 4x5	.99	.69
6" all metal Trimmer	1.98	.98
BFI Chemicals 7 Minute Processing Kit	23.75	19.50
Arkay 16x20 Lordmaster Print Washer	89.50	66.89

SPECIAL AWON COMBINATION DISCOUNT!! ALL BRAND NEW!!
AIRES III L

35mm camera with 6 element f1.9 lens
plus CASE and B.C. FLASH GUN
plus Photoelectric EXPOSURE METER
plus Microlite 35mm VIEWER
plus Genuine Leather GADGET BAG
—all for only **$89.95** limited supply Order Now!
AIRES III L Camera and case alone—$75.95

* YASHICA REFLEX CAMERAS

ALL BRAND NEW—LATEST MODELS—JUST ARRIVED
AWON is proud to offer these highly prised imported cameras at sensational discount prices!
LEATHER CASE INCLUDED FREE!

	List	AWON PRICE
YASHICA A	$35.95	$23.45
YASHICA C, semi automatic	54.50	36.90
YASHICA LM, semi automatic with built-in exposure meter	69.95	45.95
YASHICAMAT * AUTOMATIC	85.50	58.95

KODACHROME PROCESSING

35mm x 20 exp., mtg.	$1.00
35mm x 36 exp., mtg.	2.00
8mm x 25 ft. dble.	1.00
8mm x 25 ft. mag.	.65
16mm x 50 ft. mag.	1.00
16mm x 100 ft. roll	2.30

All film returned via insured mail.
Check or Money Order must accompany film.

AWON DOES IT AGAIN! ! !
WOLLENSAK Sale!

All BRAND NEW! All in factory sealed cartons! All fully guaranteed. Superb equipment and values at bargain prices.

MOVIE CAMERAS	LIST	AWON PRICE
8mm Model #42, f3.9 F.F.	$ 89.50	$ 50.75
8mm #42, turret 3 lens f1.9	99.50	72.50
8mm #58, f1.9 focusing	124.50	90.65
8mm #53, 3 lens turret	199.50	145.00
8mm #28 magazine, f1.9 foc	139.50	101.65
8mm #23 mag., 3 lens turret	239.50	174.80
16mm #91 magazine, f1.9 foc	187.50	136.95
16mm #93 mag. 3 lens turret	287.50	209.95
PROJECTORS		
8mm #715, 500 wt, 3 reels, built-in splicer & case	162.50	118.65
8mm #18, 750 wt, w/case	169.50	123.90
16mm #65, 750 wt, w/case	199.50	145.00
2x2 Automatic SLIDE projector for 35mm and Super-slides, 500 wt; #815	149.50	108.75
TAPE RECORDERS		
#1500, dual speed, w/case	189.50	137.95

4-LITE FOLDING MOVIE BAR LIGHT

With metal carry case, 2 toggle switches and 7' heavy duty cord.....AWON SALE $7.50
Bulbs remain on bar in case. $1 ea. with purchase of bar.

Mansfield "Holiday" brand new
8mm MOVIE PROJECTOR

- AWON SPECIAL • All die cast aluminum • 500 watt • Blower cooled • ctd. f1.6 lens • 400' reel capacity • LIMITED OFFER • A quality projector at a price you can't afford to miss.

AWON DISCOUNT PRICE—only $36.95
Luggage type case—only $4.95

EDITING EQUIPMENT

	List	SALE
Mansfield 8mm Action Editor	$39.95	$18.95
Mansfield DeLuxe 8mm Portable, w/case	46.00	25.95
Kalart 8mm Action Editor	39.95	24.95
Craig 8mm or 16mm Portable w/case	79.50	49.95

All Editors include Rewind, Splicer & Basebeard

AWON FILMS

Postage & Insurance must be prepaid. Items marked "FREE" must be requested at time of purchase to be acknowledged.

108-M West 29th Street, New York 1, N. Y. LA 4-6376

AWON FILM DISCOUNTS !!!

108-M West 29th Street
New York 1, N. Y. LAckawanna 4-6376

FRESH KODACHROME

This 1959 dated film is in its original sealed package *fully guaranteed by the manufacturer. Day. or Tung. Price includes processing plus mounting of 35mm.*

Size Lots of 3—EA.	Kodachrome
8mm x 25' dble. roll	$2.65
8mm x 25' dble. mag.	3.50
16mm x 50' mag.	5.25
16mm x 100' roll	7.75
35mm x 20 exp.	3.45
35mm x 36 exp.	3.80

BULK FILM SPECIAL



1—Brand New Daylight Film Loader
100'—35mm negative film
5—film cartridges

$5.95

AWON CHOPS KODAK PRICES

ALL BRAND NEW—ALL LATEST MODELS—Awon dares to discount even Kodak Equipment—Order Now!

	LIST	AWON PRICE
KODAK CAMERAS		
KODAK SIGNET 35mm outfit	$91.45	$ 64.00
KODAK SIGNET 35mm, f3.5 lens	75.00	49.50
KODAK RETINA IIIc 35mm, f2	190.00	113.00
KODAK STEREO outfit	99.50	74.60
KODAK STEREO camera	89.50	67.50
KODAK DUAFLEX IV	17.95	13.45
KODAK DUAFLEX IV flash outfit	25.25	18.95
BROWNIE HAWKEYE flash outfit	15.25	11.50
KODAK HOLIDAY flash outfit	9.95	7.10
KODAK PONY 135 model C, f3.5	36.50	27.00
KODAK PONY 135 model C outfit	49.95	36.95
KODAK SIGNET 40, 35mm, w/flash	69.00	49.95
KODAK MOVIE CAMERAS		
KODAK BROWNIE 8mm model II, f2.7	29.95	21.00
KODAK BROWNIE 8mm model II, f2.3	39.75	29.80
KODAK BROWNIE 8mm model II, f1.9	49.75	37.30
KODAK BROWNIE turret 8mm f1.9	84.75	59.95
KODAK MEDALLION 8mm mag. f1.9 foc	144.50	95.80
KODAK K100 16mm f1.9 lens	299.00	224.25
KODAK K100 turret 16mm f1.9 lens	337.00	252.75
KODAK PROJECTORS		
CINE KODAK Showtime 8mm projector	123.50	84.95
CINE KODAK Showtime w/variable speed control	139.00	96.95
BROWNIE "300" 8mm movie proj	64.95	46.95
BROWNIE "500" 8mm movie proj	79.50	57.95
KODASCOPE ROYAL 16mm movie proj	295.00	221.25
KODAK "300" 35mm slide projector w/readymatic changer	64.50	45.95
KODAK "300" w/Airequipt chngr.	74.50	52.95
SIGNET 500 wt 35mm proj, auto chngr.	82.50	59.95

Ask for the AWON DISCOUNT PRICES on all equipment

POLAROID FILM

Close Date

Type 31 (Model 80) ..... 6 rolls for $ 7.00
Type 32 (Model 80) ..... 6 rolls for $ 8.00
Type 41 (Model 95A, 700, 110) 6 rolls for $ 9.00
Type 44 (Model 95A, 700, 110) 6 rolls for $10.95

Write for AWON PRICES on all POLAROID Cameras and Equipment.

KODAK SUPER XX ROLL FILM

127, 120, 620, 116, 616
Respooled aerial film — 6 rolls for **$1.00**

Sale-Westinghouse FLASHBULBS

per CASE OF 120

#5 (per case)	$ 8.95
M2 (per case)	7.95
SM (per case)	11.95
5B (per case)	12.95
#6 (per case)	12.50
6B (per case)	15.95

16mm x 400' BULK KODAK MOVIE FILM

ASA 24 Single or Double Perforation **$6.95**
ASA 50 Single or Double Perforation **$6.95**
SUPER XX (ASA 100) Double Perforation **$7.95**

MOVIE FILM

Fast, fine grain, B & W panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	$1.10
BOLEX 8mm x 100' dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 100' Ansco	2.75
16mm x 100'	2.50
16mm x 100' Kodak Plus X	2.95
16mm x 100', Sound, ASA 50	3.40
16mm x 50' roll, Plus X	1.50
16mm x 100' Kodak Super XX ASA 160.	2.95
8mm Mag. B. & W.	2.00
16mm x 100' Sound Perf	3.25
16mm x 100' Tri X Sound Perf	5.25

BUY SIX . . GET ONE EXTRA FREE

MOVIE—QUANTITY DISCOUNTS

B&W ASA 50 REVERSAL. NO PROCESSING

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25'	$8.95	$4.95	$2.75
16mm x 50'	19.95	10.95	5.95
*16mm x 100'	46.95	28.50	15.95

*On Camera Spools

Black & White Movie Film Processing Service

8mm x 25' Dble.	$ .55 ea.
16mm x 100'	$1.00 ea.
16mm x 50'	$ .65 ea.

AERO EKTACHROME FOR MOVIE FANS—ASA 40

8mm x 100'—$4.75 — 16mm x 100'—$4.75
3 for $13.25 — Proc. not Incl.

NEW— ANSCOCHROME ASA 100

This is the genuine SUPER HIGH SPEED Color Film just released by Ansco. Be first to use this fast film. 1958 date. Original pack.

	LIST	AWON PRICE
35mm x 20 ex.	2.35	3 for $5.75
120 roll	1.75	3 for $4.10

HIGH SPEED MOVIE

ASA 200, Proc. Incl.
8mm x 25' Roll ..... $2.45 ea.; 3 for $7.05
8 or 16mm x 100' roll ..... 5.70 ea.; 3 for 16.20

BAIA 8mm Film Slitter

ONLY **$5.45**

Stop using razor blades. This slitter is a precision instrument with forged steel self-sharpening blades

Standard Double CUT FILM HOLDER

Fits all Graphics and other cameras with standard press-type spring backs.

	List	SPEC.
2¼x3¼	$ 3.85	$ 2.79
3¼x4¼	5.99	2.89
4x5	4.12	2.98
5x7	4.71	3.39
* 8x10	13.00	10.40

Minimum Order—3
* No Minimum Required
***4x5 CUT FILM MAGAZINE—
AWON SPECIAL—$18.95

SPECIAL OFFER - 16mm film

16mm x 100' roll Ansco ASA 50—FAST, Fine grain, Panchromatic, B&W reg $2.75 ea.

A-1 Special - $1.99 ea.

PROCESSING INCLUDED
minimum order 5 rolls

ANSCO COLOR

Daylight or Tungsten

35mm x 112'	$18.95
35mm x 50'	9.95
35mm x 27½'	6.95
35mm x 20 exp. in metal cartr.	1.20 ea.
6 for $5.50	12 for $10
35mm x 50' Tung	$6.95
35mm x 20 exp. Tung	6 for $4
16mm x 100' Daylight Movie film	3 for $11.95
620 Tungsten	6 for $2.00

Aero EKTACHROME

ASA 40 with 1½ gallon processing kit

5¼ x 20'	$5.00
5¼ x 40'	$5.00
7 x 18'	$5.95
9½ x 40'	$8.00
35mm x 37½'	$5.00

EXTRA—Free compensating filter with any of above.
SPECIAL—4½ gallon Ektachrome processing kit **$2.95.**

AERO EKTACHROME KITS

ASA 40. Original sealed cartons. 9½" x 40' film, 1½ gallon processing kit PLUS 4½ gallon proc. kit PLUS one color correction & 4 different haze filters.

SPECIAL—$8.95

5½x40' film, two 1½ gallon processing kits, & 4 filters.....$8.00

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE

35mm x 100'	$11.95
35mm x 50'	6.50
35mm x 27½'	4.00

KODAK Negative Safety

Kodak Plus X or Super XX Microfile, Infrared, Ansco Supreme or Background X.
35mm x 100 ft. $1.98 each
FREE: 100' of ASA 24 with each 100' of above.

Kodak Background X (ASA 24) or Kodak Infrared . . . 35mm x 200 ft. ..... 1.50 ea.

MICROFILE

Perforated or Unperf.
35mm x 100' $1.98
16mm x 100' 1.75

AERO EKTACHROME

ASA32 • 35mmx75'
$4.95

AERIAL FILM

In original metal containers.

KODAK XX

5¼"x20'	.79
5½"x56'	1.20
7"x18'	1.50
9½"x75'	7.95
9½"x180'	14.95

KODAK TRI-X

5"x250'	6.95
5½"x56'	1.20
9½"x75'	7.95
9½"x180'	14.95
18½"x46'	1.95
9½"x370'	16.95

ANSCOCHROME, 1959 DATE ASA 32

35mm x 100' (orig factory pack)	$30.00
35mm x 28' (orig factory pack) w/loader	7.99
35mm x 20 exp.	$1.35 ea. — 4 for 4.99
120 or 620 original pack	3 for 3.00
16mm x 100' roll (incl. proc.)	$8.50 ea. — 3 for $25.00
16mmx100', orig package (no proc)	3 for 17.95

SPECIAL AWON OFFER! Bulk Film Special!

35mm x 100' Kodak TRI-X	$3.50
35mm x 100' B&W ASA 24	98c
35mm x 100' kodak Ortho Pos film	$1.50
35mm x 100' Ansco ASA 50	$1.50
16mm x 400' Positive Film	$3.95

MOVIE PROJECTION BULBS

8mm or 16mm (keep a spare on hand) 300 wt—2 for $5; 500 wt—2 for $8.50; 750 wt—2 for $6

35mm x 20 Exp. Cart.

Plus X or Super XX or Tri-X or Infra Red or **Microfile** } 6 for $1.50; 12 for $2.50

BRAND NEW! For 8mm, 16mm and 35mm
MORSE G-3 DEVELOPING OUTFIT
List $34.50 AWON PRICE—$25.95

Send 25c for complete catalog listing all photo equipment at unbeatable prices!

THIS MONTH'S SPECIALS

- 70mm x 15' Super XX ..... 5 for $2.00
- 70mm x 100' Super XX or Infra Red film 2.95
- 120 & 620 Kedacolor ..... 3 for $3.00
- Telephoto Lens, 8mm., 11½", f3.5 ..... 4.95
- Wide angle lens, 7mm, f3.2, F.F. $11.95
- Cardboard Stereo Mounts 100 for 3.50
  1000 for 28.50
- Ansco 35mm Cardboard Mounts . . . 100 ..... 1.00
  1000 for 8.50
- Daylight BULK FILM LOADER & 5 cartridges 4.95
- ANSCO 120 Super Pan Press or 620 Supreme ..... 12 for $3.00
- KODACHROME 828 (proc. incl.) ..... 3 for $3.00

Include 20% deposit on all C.O.D. orders. All film and paper are outdated and sold as is unless otherwise stated. All footage approximate. Prices subj. to change without notice.

EXPORT INQUIRIES INVITED!

CUT FILM *SPECIALS*

4x5 Kodak Infra Red (100 shts)	$1.00
10x12 E.K. Commercial (10 shts)	1.98
11x14 Contrast Proc Pan (10 shts)	1.98
4x5 Ansco Proc (25 shts)	3 for $3.50
8x10 E.K. Contr Proc Pan or Ansco Process (25 sh)	$1.98 — 6 for $8.95
8x10 E.K. Infra Red (100 shts)	3.95
8x10 Ansco Repolith thin bas (24 sh)	2.95
8x10 E.K. Panatomic X (Jan. '58 date) (25 sh)	3.95

COLOR CUT FILM SPECIALS

5x7 Ektachrome (10 shts)	2.95
8x10 Ektachrome (10 shts)	3.95 ea. — 3 for $10.00
8x10 Ektacolor S (10 shts)	1.98
4x5 Ansco Color (Tung) (10 shts)	1.50 ea. — 6 for $8.00

Cut your own **4 x 5 SHEETS!** Kodak 5" x 250' TRI-X, ASA 200 — **$6.95 roll**

10x12—Original Box of 10 sheets—98c
Kodak Contrast Process Pan.

11x14—Original Box of 12 sheets—98c
Kodak Portrait Pan.

Kodak Matrix (10 shts) 10x12—98c 11x14—98c

ANSCO B&W MOVIE FILM—ASA 50

16mm x 100'. Original Ansco pack. 3 for $5.95

Portable, compact, mini-darkroom!

CHANGING BAGS

Light tight. Permits you to load film holders, developing tank, etc. without a darkroom. Elastic sleeves. Sturdy zippers.
Large Size (up to 4x5) ..... only $3.95
Professional (up to 8x7) ..... only $6.95

LANTERN SLIDE PLATES

These are exposed and developed just like contact or enlarging paper. After developing, these plates can be used in your slide projector or mounted in a frame and backed by any colored paper for the effect you desire.

36 glass plates per box

2x2 ..... 2 boxes for $1 — 3¼x4 ..... 2 boxes for $1
11x14 ..... 6 per box $1.50

ASA 50 Aero Ektachrome

35mm x 20 exp. ..... $1.50 ea. ..... 4 for $5.00
Processing included

35mm x 40' Bulk ..... $3.95; 35mm x 75' Bulk ..... $ 7.50
35mm x 75' Bulk plus 4½ gal. devel. kit $10.00

PAPER *SALE*

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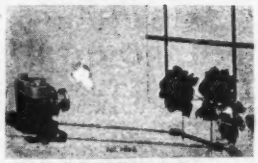
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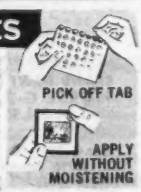
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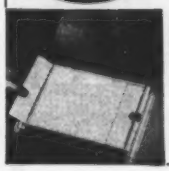
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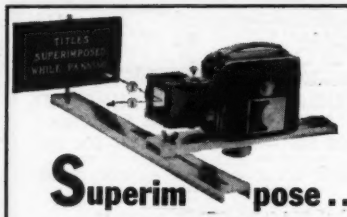
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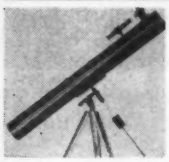
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Sleeve Adapter, 1" O. D.
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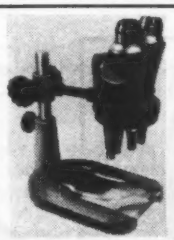
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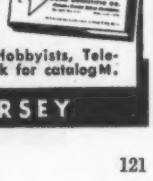
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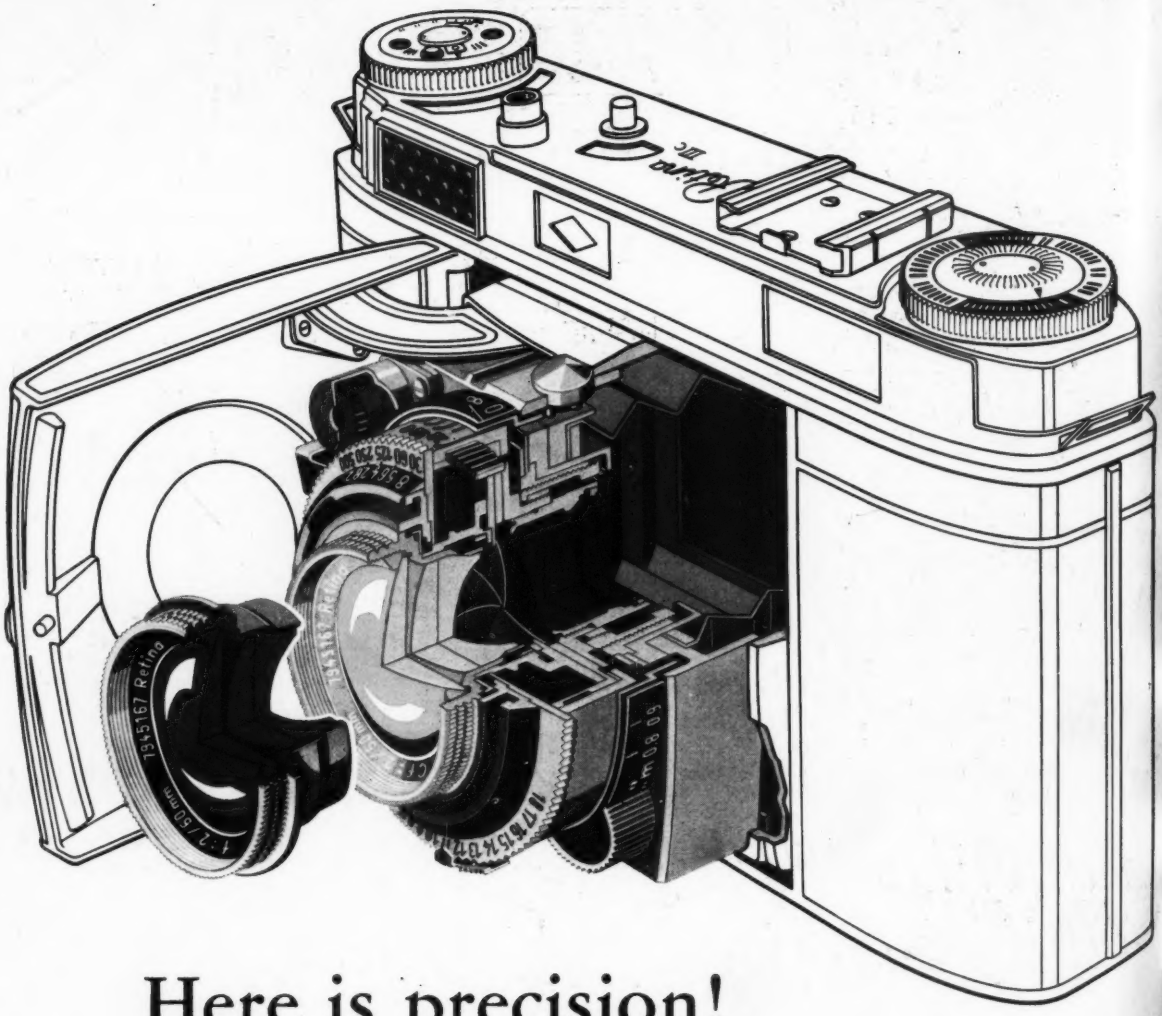
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The Kodak Retina IIIc Camera is, internally, a bit complex. Has to be.

. . . because its work is to splinter seconds precisely, to control light by even steps, to transmit light frequencies undistorted, and deliver them crisply to one even plane.

This is a job. But the Retina IIIc does it. With style.

Retina IIIc, *f*/2, 50mm, with built-in exposure meter, thumb lever wind, rangefinder, $175; 35mm *f*/4 lens component, $77.50, or *f*/5.6, $59; 80mm *f*/4 lens component, $80. Retina IIc, *f*/2.8, no meter, $132.

Prices are list, include Federal Tax, and are subject to change without notice.



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